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**RECORD ART AUCTION PRICES.**  
The second important picture auction of the present season—the Schaus sale was the first—that of paintings from four estates, namely, those of George A. Crocker, Frederic Bonner, Alice Newcomb, and Emily H. Moir, held in the bright and attractive ballroom of the Plaza Hotel Wednesday evening last, was not only most successful in its unexpectedly high total of \$236,000 for 82 numbers, but sensationaly broke the world's records for any examples of Corot and the later Cazin, at public sale.

The combined collection contained the rarely fine and large Corot "Lake Nemi," which brought \$17,000 at the Mary Jane Morgan sale of 1886, a record price at that period, and a superior example of Cazin and of the Americans, Wyant and Tryon, with an unusual Inness. Speculation was rife in art circles for some days previous to the sale as to the probable price that would be brought by the Corot in particular, but the astonishing figure of \$85,000 which it obtained—the highest ever secured for one of this master's works at auction, and \$5,000 higher than was brought by the larger, and by most critics considered the finer, "Fisherman" in the Yerkes' sale, surpassed the guesses of even the most optimistic dealers. The appearance of the Corot was the signal for applause. The first bid of \$25,000 was made by Knoedler & Co., who, it was reported, had an unlimited order from a customer. When the bidding reached the \$50,000 mark, Durand-Ruel bid \$55,000 and withdrew. Knoedler & Co. continued to bid with again several competitors in \$1,000 bids, until \$61,000 was reached. Then came a bid from the Knoedler box of \$65,000, followed by a competitive offer of \$70,000. From this point the auctioneer, whose task had up till then been the one of simply announcing the bids, had to work, and succeeded by a series of \$500 bids in obtaining the astonishing total and world auction record figure for a Corot of \$85,000. The picture will probably have a place in the noted collection of Mrs. W. W. Kimball of Chicago. The Cazin, although a good example, brought an unexpectedly high price and was bought by Mrs. Charles B. Alexander, formerly

Wyant, as a memento of her brother. Some pictures fell in price, notably the Diaz, which brought \$8,650 at the Morgan sale of 1886, and the Zamacois, which brought \$3,100 at the Martin sale of 1909.

The Corot was originally purchased from the artist himself by M. Durand Ruel, Sr., in 1865, for 6,000 frs. (\$1,200). It was painted and shown at the Salon

of that year. M. Larrieu purchased it from M. Durand-Ruel for 8,000 frs. (\$1,600), and the owner exhibited it at the Paris Exposition of 1867. About that time Durand-Ruel & Sons bought back the picture from M. Larrieu, and sold it to Baron de Villars for 10,000 frs. (\$2,000), from whom they repurchased it for 12,000 frs. (\$2,400). It was owned by the firm in 1873 when they published, in several volumes, the etchings of the principal pictures owned by them. It was etched by Laguillerais and is No. 136 in this catalog. Mr. Hecht next bought the picture for 15,000 frs. (\$3,000) and exhibited it at the Beaux Arts Exhibition in 1875. The late William Schaus was the next purchaser and sold it to Mrs. Mary Jane Morgan for a price not recorded. It brought \$17,000 at the sale of her pictures in 1886.

The ballroom was crowded to its capacity, and in the audience were all the leading New York, Boston and Chicago dealers, as also Messrs. Hodgkins and Sulley of London, Heinemann of Munich and Mersch of Paris, while all the other leading foreign dealers were represented by agents. There were also in the audi-

ence a number of well-known collectors, notably Mr. and Mrs. Charles B. Alexander, Mrs. F. F. Thompson and Messrs. Hugo Reisinger, Henry Babcock, William T. Evans, C. K. G. Billings, P. W. Rouss, A. A. Healey, William A. Cromwell, Harrison Williams, Henry Ludlow, Alfred Jaretzki and Judge Dugro, and Mr. J. H. Secor of Toledo, Ohio, the buyer of the fine Diaz at \$12,000 at the recent Schaus sale.

Unusual secrecy was noticeable on the part of the principal buyers, and agents' names figured more largely than usual as purchasers in the list given out by the American Art Association, which conducted the sale. Mr. Thomas E. Kirby was the auctioneer, and was at his best. While in several instances, as above noted, unexpectedly large figures were obtained and the average of prices ruled high, happily so in this dull art season, the low figures following some great names such as Lawrence, Gainsborough and Hoppner, tell their story to the Cognoscenti? But the proportion of poor or questioned pictures in the unusually good selection from the four estates was small. The excellent examples of Bouguereau from the Bonner estate sold too low, and it was evident were not "sustained," as had been anticipated.

The significance of the sale, both to the trade and the collector, was that, as the *American Art News* has continually, consistently and persistently argued for ten years past—really good and high

class pictures are always a good investment, and as to poor and doubtful ones—well, "let the buyer beware," as was the warning in old Rome.

The following table gives the artist's name, title of work, buyer's name, when obtainable and price on all pictures sold which brought \$500 and upwards.

L. Knaus, "Child's Head"; T. Heinemann of Munich		
Blommers, "Shoveling Snow"; Geo. D. Horst.	1,000	
Zamacois, "Strolling Players"; R. D. Williams.	1,900	
Weissenbruch, "Holland Meadows"; R. C. & N. M. Vose of Boston.	675	
Vollon, "A Donkey"; H. N. Spader.	725	
Diaz, "Edge of Woods"; Harrison Williams.	2,750	
Daubigny, "Boats on the Shore"; Mrs. F. F. Thompson.	3,400	
Daubigny, "Evening on the Seine"; Geo. B. Horst.	8,000	
C. Jacque, "Shepherdess and Sheep"; Geo. Busse	1,350	
Diaz, "Venus and Cupid"; Georges Petit of Paris	5,100	
C. Jacque, "Sheep in Stable"; Boussod Valadon of Paris	4,300	
Corot, "Landscape, Ville D'Avray"; Geo. W. Busse	2,300	
Diaz, "Sunset After Storm"; R. D. Williams.	6,000	
Van Marcke, "Springtime"; R. D. Williams.	9,000	
Corot, "Lake Nemi"; W. W. Seaman, agent.	85,000	
Boudin, "Harbor Scene"; A. C. Hudson.	1,000	
Boudin, "Cherbourg"; R. L. Clendenning.	825	
Boudin, "Berck-sur Mer"; R. C. & N. M. Vose of Boston.	925	
Boudin, "Coast Scene"; Durand-Ruel.	550	
Boudin, "Cliffs at Villerville"; Durand-Ruel.	700	
Boudin, "St. Vaast"; Henry Ludlow.	675	
Boudin, "Camarat Harbor"; Mrs. F. Brown.	700	
Boudin, "West Wind—Havre"; W. W. Seaman, agent.	1,100	
Monet, "Les Jardins de L'Infante"; Durand-Ruel	4,100	
Monet, "Near Vernon"; Durand-Ruel.	2,000	
Twachtman, "Brook—Greenwich, Conn."; J. Nimmos	2,400	
J. A. Weir, "Willimantic Thread Factory"; R. L. Clendenning	600	
Schreyer, "An Arab Scout"; Wm. A. Cromwell	5,000	
Gerome, "The Dead Lion"; Wm. A. Cromwell	1,900	
B. Vautier, "Botanist at Lunch"; R. D. Williams	1,900	
Vibert, "The Canon's Dinner"; P. W. Rouss.	3,350	
Robie, "Flowers"; R. H. Lorenz, agent.	700	
Wm. Keith, "The Golden Hour"; H. Reinhardt	600	
F. B. Williams, "Block Island"; Harrison Williams	575	
C. D. Davis, "Noank Hillside"; Kennedy & Co.	950	
Lawrence, "The Ladies Arundell"; Mrs. Lattimer	1,500	
Hopner, "Empress Josephine"; Ed. Brandus.	1,000	
F. De Troy, "Portrait in Red"; O. Bernet, agt.	1,100	
Gainsborough, "David Garrick"; W. W. Seaman, agent.	4,500	
Reynolds, "Lord Melbourne"; John Singleton.	1,100	
Henner, "Thoughtful"; W. S. Taylor.	1,100	
T. Couture, "A French Republican, 1795"; Knoedler & Co.	850	
E. Nicol, "Bachelor Life"; Mrs. J. A. Brown.	850	
Bouguereau, "Cupid"; Wm. A. Cromwell.	2,550	
Boldini, "Music"; Mrs. Lattimer.	3,100	
A. H. Wyant, "No Man's Land"; Knoedler & Co.	6,500	
D. W. Tryon, "Daybreak"; Knoedler & Co.	3,000	
Louis Loeb, "Miranda"; Wm. T. Evans.	950	
G. Inness, "English Coast—Penzance"; H. Schultheis	1,100	
C. H. Davis, "Noank Hills"; R. C. & N. M. Vose of Boston.	700	
E. L. Weeks, "Moorish Street Scene"; O. Bernet, agent.	1,175	
Kowalski, "Hunting"; Mrs. Alfred Jaretski.	1,250	
Cazin, "Home of the Artist at Ecouen"; Charles B. Alexander	25,200	
Robie, "Still Life"; H. Reinhardt.	900	
A. Cabanel, "Meditation"; O. Bernet, agent.	700	
Bouguereau, "Amour Voltigeant Sur Les Eaux"; Mrs. Lattimer	2,700	
Kaemmerer, "French Wedding Procession"; Judge Dugro	1,450	

## CLARK GETS COROT AND CAZIN.

It is reported, on the best authority in art circles, that former Senator William A. Clark was the purchaser at the combined estates picture sale at the Plaza last week, of the remarkable example of Corot's "Lake Nemi," which brought the American record auction price for an example of the French master, of \$85,000.

It is known that Senator Clark, and not Mrs. Charles B. Alexander, to whom the sale was credited, purchased the fine canvas by Cazin, "Artist's Home at Ecouen," which brought also the record auction price for a Cazin at the same sale, of \$25,200. Senator Clark has long admired Cazin's works and has several other fine examples of his brush.

In consequence of a remark of an auctioneer's assistant after the sale that "the picture had gone West," it was assumed that Mrs. W. W. Kimball of Chicago had been the purchaser, but this is now denied.

The consensus of opinion after the sale was that if the picture went West, it would be found in the collection of Mr. Harold McCormick of Chicago, who paid \$52,500 for the Corot "Morning," at the Yerkes sale; and that if it remained in the East it would possibly be found in the collections of Mr. George F. Baker, the purchaser, through Duveen Brothers, of the great Corot, "The Fisherman," for \$80,500, and of the equally great Troyon, "Going to Market," for \$60,500, at the Yerkes' sale; and who also recently secured the great Rousseau, "Le Pecheur," from Knoedler & Co., for the record price of \$175,000.



ON FREE PUBLIC VIEW  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK  
FROM FRIDAY, JANUARY 19, 1912  
UNTIL THE DATE OF SALE

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IMPORTANT PAINTINGS

BELONGING TO THE ESTATES OF THE LATE

GEORGE CROCKER  
ALICE NEWCOMB  
EMILY H. MOIR  
FREDERIC BONNER

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF THE EXECUTORS

ON WEDNESDAY EVENING, JANUARY 24, 1912  
BEGINNING AT EIGHT O'CLOCK  
IN THE GRAND BALLROOM OF  
THE PLAZA  
FIFTH AVENUE, 58TH TO 59TH STREETS

# COROT SELLS FOR \$85,000

*N. Y. Tribune* 1-25-12.  
 "Lake Nemi" Causes Animated  
 Bidding at Crocker Sale.

BROUGHT \$16,000 IN 1886

## New Owner Western Collector— Price Marks New Record for the Barbizon Master Here.

Eighty-five thousand dollars, paid for a Corot last night at the sale of paintings belonging to the Crocker and other estates at the Plaza, was conceded by the art experts present to be the record price in America for a canvas by that artist.

The title of the painting is "Lake Nemi," and it is signed and dated in the lower left corner "Corot 1865."

W. W. Seaman, to whom it was knocked down by Auctioneer Thomas E. Kirby, said he bought it for a well known Western collector. The picture was exhibited at the Paris Salon in 1865, at the exposition in that city in 1867 and at the Exposition à l'Ecole des Beaux Arts in 1875. It was purchased from William Schaus in this city in 1884 for the collection of Mary J. Morgan, and is said to have been sold in 1886 for \$16,000. The late Mrs. Alice Newcomb was the last owner of the canvas.

The hush of expectancy which preceded the hanging of the picture in the grand ballroom at the Plaza was followed in a moment by a hearty round of handclapping when the curtain was drawn revealing it. Then there was an animated scene as the great throng of art lovers listened intently for the first bid. It was \$25,000, bid by Knoedler & Co.'s representative. It was then just two minutes past 9 o'clock. In one minute six separate bidders, in jumps of \$5,000, had doubled the first bid. In three minutes it had climbed to \$75,000, at which figure Otto Bernet, bidding for a New York connoisseur, dropped out, leaving the upward struggle to a Mr. Cartstairs and W. W. Seaman, the latter finally obtaining the canvas for \$85,000.

The next highest price—\$25,000—was paid for a Cazin by Otto Bernet, who is said to represent C. K. G. Billings. It was a picture of the "Home of the Artist, at Ecouen," and the bidding, which started at \$10,000, was brisk. "An Arab Scout," by Schreyer, was bought by W. A. Cromwell for \$5,000. The same buyer obtained Gérôme's "The Dead Lion" for \$1,900. Justice Philip H. Dugro bought Kaemmerer's "French Wedding Procession" for \$1,450. Van Marcke's "Springtime" brought \$9,000, R. D. Williams being the purchaser. He also paid \$6,000 for "Sunset After a Storm," by Diaz de la Pena. "Venus and Cupids," by the same artist, went to the Georges Petit Galleries, of Paris, for \$5,100, and George B. Horst bought for \$8,000 "Evening on the Seine," from the Crocker estate.

The total of the sale was \$236,000.

Paintings sold for \$1,000 or more.	Artist.	Buyer.	Price.
"Evening on the Seine,"	C. F. Daubigny		\$8,000
George B. Horst			
"Venus and Cupids,"	N. V. Diaz de la Pena	Georges Petit Galleries	5,100
"Lake Nemi,"	Jean Baptiste Camille Corot	W. W. Seaman	85,000
"Springtime,"	Emile Van Marcke	R. D. Williams	9,000
"Sunset After a Storm,"	N. V. Diaz de la Pena	R. D. Williams	6,000
"Sheep in Stable,"	Charles Emile Jacque	Boussod Valedon & Co.	4,800
"Edge of the Woods,"	N. V. Diaz de la Pena	Harrison Williams	2,750
"Shepherdess and Sheep,"	Charles Emile Jacque	George Busse	1,850
"Harbor Scene,"	Louis Eugene Boudin	A. M. Hudson	1,000
"Boats on the Shore,"	C. F. Daubigny	Mrs. Fred. F. Thompson	3,400
"Landscape Near Ville D'Avray,"	Jean Baptiste Camille Corot	G. W. Busse	2,300
"The Brook,"	Greenwich, Conn.	John Henry Twachtman	2,400
"Child's Head,"	Ludwig Knaus	W. W. Seaman	3,800
"Snowball Snow,"	Bernardus Johannes Blommers	George B. Horst	1,000
"The Strolling Players,"	Eduardo Zamacois	R. D. Williams	1,000
"English Coast—Fenzance,"	George Inness	Henry Schultheis	1,100
"Moorish Street Scene,"	Edwin Lord Weeks	Otto Bernet	1,175
"Hunting,"	Alfred Kowalski von Wlerusz	A. Jaretski	1,250
"Home of the Artist at Ecouen,"	Jean Charles Cazin	Otto Bernet	20,200
"Amour Voltigeant sur les Eaux,"	W. A. Bouguereau	Mrs. E. M. Latimer	2,700
"French Wedding Procession,"	Frederik Hendrik Kaemmerer	Philip H. Dugro	1,450
"West Wind—Haxie,"	Louis Eugène Boudin	W. W. Seaman	1,100
"Les Jardins de l'Infante,"	Claude Monet	Durand Ruel	4,100
"Nyar Vernon,"	Claude Monet	Durand Ruel	2,000
"An Arab Scout,"	Adolf Schreyer	William A. Cromwell	5,000
"The Dead Lion,"	Jean Léon Gérôme	W. A. Cromwell	1,000
"The Botanist at Lunch,"	Benjamin Vautier	R. D. Williams	1,000
"The Canon's Dinner,"	Jehan Georges Vibert	Peter W. Rouss	3,350
"The Ladies Arundell,"	Sir Thomas Lawrence	Mrs. E. M. Latimer	1,500
"The Empress Josephine,"	John Hippner	Edward Brandus	1,000
"Portrait in Red,"	François de Troy	Otto Bernet	1,100
"Portrait of David Garrick,"	Thomas Gainsborough	W. W. Seaman	4,500
"Lord Melbourne,"	Sir Joshua Reynolds	J. Singleton	1,100
"Thoughtful,"	Jean Jacques Henner	W. C. Taylor	1,100
"Cupid,"	William Adolphe Bouguereau	W. A. Cromwell	2,550
"Music,"	Giovanni Boldini	Mrs. E. M. Latimer	3,100
"No Man's Land,"	Alexander H. Wyant	Knoedler & Co.	6,500
"Daybreak,"	Dwight William Tryon	Knoedler & Co.	3,000

*Sun* 1-28-12.

There was another chapter in the lesson of buying on your own judgment if you know what good painting is, and buying an American painter's work, at the sale on Wednesday. The late A. H. Wyant's "No Man's Land," which had attracted much attention at the exhibition in the American galleries, where it hung next the Cazin, was bought at the Plaza by Knoedler & Co. for \$8,500.

There is a collector in New York who has been hailed by his friends as "the best Park Commissioner New York ever had," who had a chance once to buy this painting for \$700. As he looked at the canvas on the wall beside the Cazin he preserved his sanity, and his memory was in working order. It was with the amiability of wisdom that he gazed at it, for he now that if he wanted it now he would have to go far deeper into the purse that where art is concerned should have no strings. How much Mr. Bonner, to whose estate it belonged latterly paid for the painting was not made known.

## THE PLUMBER'S PICTURE.

THE plumber was a modest, unassuming man. He knew a lot about plumbing, but nothing of art. Probably he would have been just as happy if he had remained poor, but his wife was related to Mary J. Morgan, and when Mrs. Morgan died the plumber's wife became rich suddenly.

When Mrs. Morgan's art collection was disposed of the plumber and his wife were among those present. The plumber's wife bought various paintings, bright, gay, delightful pictures. The plumber had eyes for only one picture in the whole collection. He stood before it for an hour or more, and when it was offered for sale he was a bidder. His wife protested, but apparently he did not heed, for when his bid was raised he bid again. Higher and higher went the bidding and more and more angry became the plumber's wife as he persisted. At last the painting was sold to him for \$12,000.

The plumber's wife had her pictures home in due season and the plumber had his. Perhaps she forgave him for his folly and extravagance. Women forgive a good deal. What he saw to admire in the painting she never could understand

and probably he was unable to explain. But few things on earth were more precious to him or gave greater joy to him than the possession of that canvas.

The plumber died and the plumber's wife died. What became of the pictures the plumber's wife bought is not known or of any particular concern, but on January 24 of this year, when Corot's "Lake Nemi" was offered for sale, the first bid was \$25,000. Then, as fast as the auctioneer could catch the calls, the price went soaring—\$26,000, \$30,000, \$35,000, \$40,000, \$45,000, \$50,000, \$55,000 and on up to \$85,000, at which price an agent bought it for a great millionaire.

It was the plumber's picture.

New York, Thursday, Jan. 23, 1912.

## \$85,000 PAID FOR LANDSCAPE BY COROT

Out-of-Town Collector Gives  
Record Prize for Painting.

## ONCE BOUGHT FOR \$14,000

Cazin's "Home of the Artist at  
Ecouen" Brings \$25,200, in Art  
Association Sale.

In a little less than two minutes Thomas E. Kirby of the American Art Association sold a landscape by Corot, called "Lake Nemi," for \$85,000 last night, a price that beats the high record for a painting by this master, established in the Yerkes sale two years ago by \$5,000. There were six competitors for the canvas, Knoedler & Co.'s representative making the first offer of \$25,000, and remaining in the contest until the figure of \$34,500 was reached, when W. W. Seaman, acting as the agent for an out-of-town collector, who refused to give his name, offered \$85,000, and secured the prize of the night. The painting was from the estate of Mrs. Alice Newcomb, whose husband had bought it at the Mary J. Morgan sale in 1886 for \$14,000.

This sensational price was the feature of the sale of eighty-two paintings that had been collected in their lifetimes by George Crocker, Alice Newcomb, Emily H. Moir and Frederic Boucher. It was held in the ballroom of the Plaza, and that spacious auditorium was jammed with a brilliant audience sufficiently interested in the paintings to break into frequent outbursts of applause when the best of the canvases were placed on the easel and the high figures were called. Next to the sale of the Corot the picture that attracted the most attention was Cazin's "Home of the Artist at Ecouen," that went to an agent for \$25,200, a new record for a painting by this Frenchman. C. K. G. Billings was the "runner-up" in the competition for this canvas, he stopping at \$100 below the final figure, while an excitable Frenchman in the rear of the room who had known Cazin exclaimed, "And you could have bought that home of Cazin's for \$100."

The high prices began to be paid early in the session, the first of these being the \$8,000 paid by George D. Horst for Daubigny's "Evening on the Seine," while a few minutes later Boussod, Valadon & Co. gave \$4,300 for Jacque's "Sheep in Stable." That the French school is still in fashion was shown by \$6,000 paid by R. D. Williams for Diaz's "Sunset after Storm"; the \$9,000 paid by the same buyer for Van Marcke's "Springtime"; \$3,350 paid by P. W. Rouss for Vibert's "Canon's Dinner"; the \$3,100 by Latimer for Boldini's "Music." Schreyer's "Arab Scout" went to William A. Cromwell for

\$6,000, a high price for one of his canvases with only a single figure and the Gainsborough portrait of David Garrick went to Knoedler & Co. for \$4,500. If there was anything disappointing in the sale it was the lack of appreciation of the group of nine canvases by Boudin. The highest price one of them brought was only \$1,100, this sum being paid for the "West Wind, Havre," while one, "Trouville," only brought \$400. The "Harbor Scene" brought \$1,000 and the "Berck-sur-mer" \$925. The two Monets presented a curious contrast in results, for the earlier picture, "Les Jardins de L'Infante," brought \$4,100, Durand-Ruel being the buyer, while the one painted in Monet's later and more popular style of real Impressionism only reached the \$2,000 mark. Jingos in the audience were delighted a moment later when Twachtman's lovely "The Brook" of the same school went to J. Nimmo for \$2,400, and they were also cheered by the \$950 paid for C. H. Davis's "—— Hillside," the \$6,500 paid by Knoedler & Co. for Wyant's "No Man's Land" and the \$3,000 paid by the same firm for D. W. Tryon's "Daybreak." At the Thomas B. Clarke sale in 1883 this Wyant sold for \$550.

Among the other pictures sold, the artists who painted them, their buyers and the pieces bought were: "Shoveling Snow," Blommers, George D. Horst, \$1,000; "The Strolling Players," Zamaacois, D. D. Williams, \$1,900; "Edge of the Woods," Diaz, Harrison Williams, \$2,750; "Shepherdess and Sheep," Jacque, George W. Busse, \$1,350; "Landscape Near Ville d'Avray," Corot, George W. Busse, \$2,300; "The Botanist at Lunch," Vautier, R. D. Williams, \$1,900; "The Ladies Arundell," Sir Thomas Lawrence, Latimer, \$1,500; "The Empress Josephine," Hopper, Edward Brandus, \$1,100; "Lord Melbourne," Sir Joshua Reynolds, J. Singleton, \$1,100; "Thoughtful," Hennes, W. C. Taylor, \$1,100; "Cupid," Bouguereau, William A. Cromwell, \$2,550; "Amour Voltigeant," Bouguereau, Latimer, \$2,700, and "Wedding Procession," Kaemmerer, P. H. Dugro, \$1,450. The total for the sale was \$236,000.

4

ILLUSTRATED CATALOGUE  
OF THE  
IMPORTANT PAINTINGS  
BELONGING TO THE ESTATES OF THE LATE  
**GEORGE CROCKER**  
**ALICE NEWCOMB**  
**EMILY H. MOIR**  
**FREDERIC BONNER**

TO BE SOLD BY ORDER OF THE EXECUTORS  
AT UNRESTRICTED PUBLIC SALE  
IN THE GRAND BALLROOM OF  
**THE PLAZA**  
FIFTH AVENUE, 58TH TO 59TH STREETS

ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY OF  
**THE AMERICAN ART ASSOCIATION**

NEW YORK

1912

Press of THE LENT & GRAFF COMPANY  
137-139 East 25th Street, New York.

## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*
2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*
3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*
4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*
5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.*
6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*
7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*
8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.



# CATALOGUE

SALE WEDNESDAY EVENING  
JANUARY 24, 1912  
IN THE GRAND BALL ROOM  
OF  
THE PLAZA  
FIFTH AVENUE, 58th TO 59th STREETS  
BEGINNING PROMPTLY AT 8:15 O'CLOCK

No. 1

E. CASTRES

*TRAVELING BEARS*

*Height, 5 inches; length, 9½ inches*

(Panel)

A road, which is raised above the foreground on a bank covered with snow, crosses the composition horizontally. A sign-post appears at the left, toward which is approaching a hooded wagon drawn by two horses, the one in advance being ridden by the driver. Behind the wagon follows a man in red cap and pale blue breeches, who carries a bundle on a stick over his shoulder and leads two dancing bears.

*Signed at the lower left, "E. CASTRES."*

*Owner, Estate of the late Mrs. Alice Newcomb.*

No. 2

A. SIEFERT

GERMAN

*HEAD OF A YOUNG GIRL*

*Height, 8 1/4 inches; width, 6 1/4 inches*

(Panel)

THE neck and shoulders are exposed, three-quarters to the front, the head being inclined over the left shoulder. The eyes glance farther to the left, while the lips are parted in a slight smile. The lady wears a cap of old rose velvet, quilted with gold threads and pearls and edged with lace, from which the blond hair falls in a flat fringe over the forehead. A ruff encircles the neck, above a brown velvet bodice which shows a sleeve of pinkish-lavender and creamy tones. The whole is silhouetted against a drab background.

*Signed at the lower left, "A. SIEFERT."*

*Purchased from Reichart & Company, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886. - #2*

*Owner, Estate of the late Mrs. Emily H. Moir.*

oxx b. J. Williams

No. 3

CHARLES THÉODORE FRÈRE

FRENCH, 1815-1888

*CARAVAN SÉRAIL*

*Height, 6 3/4 inches; width, 5 inches*

(Panel)

A PACK donkey faces us in advance of a row of Orientals, the group being in the shadow of a building with overhanging eaves at the left of the foreground. A man in blue robe and red turban is emerging from the shadow, as he walks toward a Nubian who sits beside a basket of fruit to the right of the middle distance. In a farther plane are seated figures in blue and white draperies under a tree, beyond the sprinkled foliage of which appears a minaret.

*Signed at the lower left, "TH. FRÈRE."*

*Owner, Estate of the late Mrs. Alice Newcomb.*

No. 4

## EDUARDO ZAMACOÏS

SPANISH, 1842-1871

### *JUDGMENT!*

*Height, 6½ inches; width, 4¼ inches*

AN ancient servitor in knee breeches, jacket and cloak, all of red and heavily adorned with gold braid and lace, stands before a sideboard in a paneled hall, his broom poised over his left shoulder, his right foot planted on a suit of fallen armor—helmet, breast-plate, battleaxe, etc.—lying in disorder on the floor. He is seen in full face as he turns toward the spectator, smiling in glee. His features are strong and fine of his type; he has a well-modeled brow and a broad, high forehead whence his red hair is receding; fat, ruddy cheeks, and keen, twinkling eyes. His left foot on the floor, his right on the corselet of the fallen idol, the old rascal extends his right arm over the prostrate suit that once protected a gallant knight, palm open and fingers directed downward, as who should say: “Behold, I have vanquished him, I!”

*Signed at the right, “E° ZAMACOÏS, '66.”*

*Owner, Estate of the late George Crocker.*

No. 5

MARIANO FORTUNY Y CARBÓ

SPANISH, 1838-1874

*A SPANISH HORSEMAN*

*Height, 14 inches; width, 7 3/4 inches*

(Water Color)

A SPANISH horseman in gay colored attire, with heavy boots and spurs, has dismounted and quit his horse (which is not

seen) to read a display poster announcing a bull fight. The figure is full of action, yet in perfect poise. The poster is at the right, nothing legible on it in the glare of the sunlight to the spectator except the word "Toros" at the top. The reader has approached from the left and as he reads is turned three-quarters from the spectator, his face seen in sharp profile, the light falling on his broad back and illuminating his resplendent apparel. His jacket of blue, in spots greenish, is brocaded in dull gold tones and sustains heavy, ornate epaulets. His body is wound with a purplish-red sash and his yellowish-gray trousers are bound to his boots with purple ropes. The sun, back of him, throws his full-length silhouette on the poster-board.

*Signed at the right, "FORTUNY."*

*Owner, Estate of the late George Crocker.*



No. 6

LUDWIG KNAUS

GERMAN, 1829-1910

*CHILD'S HEAD*

*Height, 8 1/2 inches; width, 7 1/2 inches*

3500 -

(Panel)

*alfred S. white*

A LITTLE girl, whose bust is seen in profile toward the left, turns her face to the front, as her large brown eyes glance to our right over her left shoulder. A rose and bud with leaves deck her dark brown hair, which is brushed smoothly from her forehead and hangs behind her back. Her figure, so far as it is shown, is dressed in a dainty Watteau gown of *café-au-lait* silk, damasked with purple and claret. It is edged with pale blue ribbon. The whole is projected against a golden brown background.

*Signed and dated at the lower left, "L. KNAUS, 1877."*

*Purchased from William Schaus, New York, 1887.*

*Owner, Estate of the late Mrs. Alice Newcomb.*





No. 7

J. BEAUFAIN IRVING, N. A.

AMERICAN, 1826-1877

*340* **THE REMINISCENCES**

*Height, 10 inches; length, 11 1/2 inches*  
In a room with high paneled wainscoting and gray walls two men in seventeenth century costumes are sitting at a carved wood table drinking. Each is seated on a carved chair up-

holstered in green, while over a third similar chair, back of the table, is thrown the cloak of the visitor, who wears full, gray breeches, blue coat, an undercoat of yellowish-brown with lace cuffs, and a broad red sash. He sits in the center across the canvas, facing the right, where sits his host at the corner of the table and facing the spectator. The caller is leaning far back in his chair, his left arm raised and bent as he places his hand solemnly on his heart and looks aloft into distance (or as at some unseen portrait hung high), and with sad and serious eyes pledges some one—with a preliminary apostrophe—his tall, filled glass poised high overhead in his right hand. His host, with tousled, sandy hair, is in dark corduroy trousers, buff coat and red-topped boots, with spurs. He holds his long stemmed clay pipe in one hand over his chair back, and doesn't seem to take his guest's emotion seriously. He is sufficiently stimulated from sources on the table to be merry, and is laughing heartily as he leans on one elbow.

*Signed at the right, "J. BEAUFAIN IRVING, N. A., 1874."*

*Owner, Estate of the late George Crocker.*



No. 8

## GIOVANNI BATTISTA QUADRONE

ITALIAN, 1844-

### *IN THE STUDIO*

2, 10 <sup>1/2</sup> Height, 12 inches; width, 9 1/4 inches  
IN the corner of a European skylight studio with gray walls lies a portrait of a man's head. The painter's palette has been hurled to the floor also, landing face down and smearing its colors on the boards. The artist, gripping a chair with his left hand, extends his right arm toward the wreck as though in an attitude of clenching his fist, but with fingers spread and curled up instead—a familiar Italian gesture—as he contemplates the ruin; and his dog crouches behind him.

*Signed at the right, "B. QUADRONE, '73."*

*Owner, Estate of the late George Crocker.*

No. 9

*SHOVELING SNOW*

BY

BERNARDUS JOHANNES BLOMMERS

No. 9

BERNARDUS JOHANNES BLOMMERS

HOLLAND, 1845-

*SHOVELING SNOW*

*1000* Height, 14 inches; width, 10 inches

PART of a cottage front occupies the right of the background. Snow lies on its roof and the edges of the brownish-red shutters, while icicles hang from the eaves. A wall-like fence, composed of clapboards, has an opening in the center, where a little child in a long frock stands with hands folded, watching her mother shoveling snow. The latter, stooping at the left of the foreground, is clad in a white cap and chemisette, lavender waist and a light blue apron over a slaty colored skirt; all the hues being broken up into a varied and delicate tonality. Beyond the woman's figure appears a picket fence which adjoins the cottage.

*Signed at the lower right, "B. J. BLOMMERS."*

*Purchased from Cottier & Company.*

*Collection Mary J. Morgan, New York, 1886. #95-entd- J. Newcomb*

*Owner, Estate of the late Mrs. Alice Newcomb.*



No. 10

**G. TAMBURINI**

ITALIAN

**BROTHER CELLARER**

*Height, 14½ inches; width, 11 inches*

*270* *R. W. Williams*  
AN aged monk in white habit, and a white skullcap from which his sparse gray hair comes forth in a fringe over the center of his forehead and behind the temples, makes his way through a dark cellar, lighting his path with an old-time candle-lantern which he holds in his left hand. On his right arm he carries a double basket filled with bottles of wine and liqueur, still sealed. He is shown turned three-quarters to the spectator, his eyes on the ground to guide the better his halting steps. He is of large features that once were strong, now bearing marks of senility, and the high color yet in his cheeks tells of his having lived a life of good cheer and plenty. His lips partly opened in a comfortable smile reveal that some of his teeth have gone.

*Signed at the upper left, "G. TAMBURINI, Florence."*

*Owner, Estate of the late George Crocker.*

No. 11

JOSEF BENEDICTER

GERMAN, 1843-

*A MOTHER AND CHILD*

170

*Height, 16 $\frac{1}{4}$  inches; width, 11 $\frac{3}{4}$  inches*

*Mrs. B. C. Greene*

ONE sees across a foreground paved with cobblestones, where a grindstone stands, the front of a cottage. The window is open showing a cosy interior, in which a mother sits looking tenderly at the baby on her lap as it grasps her finger. A cradle stands on the floor beside a curtained tester bed. At the back of the room on the right appears a vertical strip of window with sunlit circular panes.

*Signed and dated at the lower right, "J. BENEDICTER, München, 1864."*

*Purchased from M. Knoedler & Company.*

*Collection Mary J. Morgan, New York, 1886.*

*#37-nos - Newcomb.*

*Owner, Estate of the late Mrs. Alice Newcomb.*



No. 12

## JEAN LEON GÉRÔME

FRENCH, 1824-1904

### *A GENTLEMAN OF THE TIME OF LOUIS XIII*

360 *Height, 13½ inches; width, 10 inches*

ON a floor of large gray flags a cavalier stands, booted and spurred, his sword at his side, against a somber background. His boots of reddish-brown leather take various reflections from the floor as he stands with left foot advanced, his weight on his right. The rich black cloak is drawn under his right arm, which, held akimbo, shows the white silken lining of the slashed golden-drab sleeve.

*Signed at the right, "J. L. GÉRÔME."*

*Purchased from Martin N. Colnaghi, London, 1900.*

*Owner, Estate of the late George Crocker.*



No. 13

## EDUARDO ZAMACOÏS

SPANISH, 1842-1871

### THE STROLLING PLAYERS

1900 <sup>or</sup> Height, 12½ inches; length, 15 inches

IN an inn room with walls of a reddish mahogany tone, and a stone and brick floor, a dozen variously costumed men are gathered, watching a red-headed young man fencing with a monkey which is perched on a table. Beside the table stands mine host, in blue and green, napkin on arm, smiling and clapping his hands in due encouragement. Behind him a buxom, comely daughter of his household rebukes an impertinent who has attempted a maudlin embrace.

Signed at the left, "E° ZAMACOÏS, 1864."

Purchased from the John T. Martin Collection, New York, 1909.  
Owner, Estate of the late George Crocker.

#19-00xx  
Geo Crocker

No. 14

JOHANNES HENDRIK WEISSENBRUCK

DUTCH, 1824-1903

*HOLLAND MEADOWS*

*Height, 12½ inches; length, 22½ inches*

675

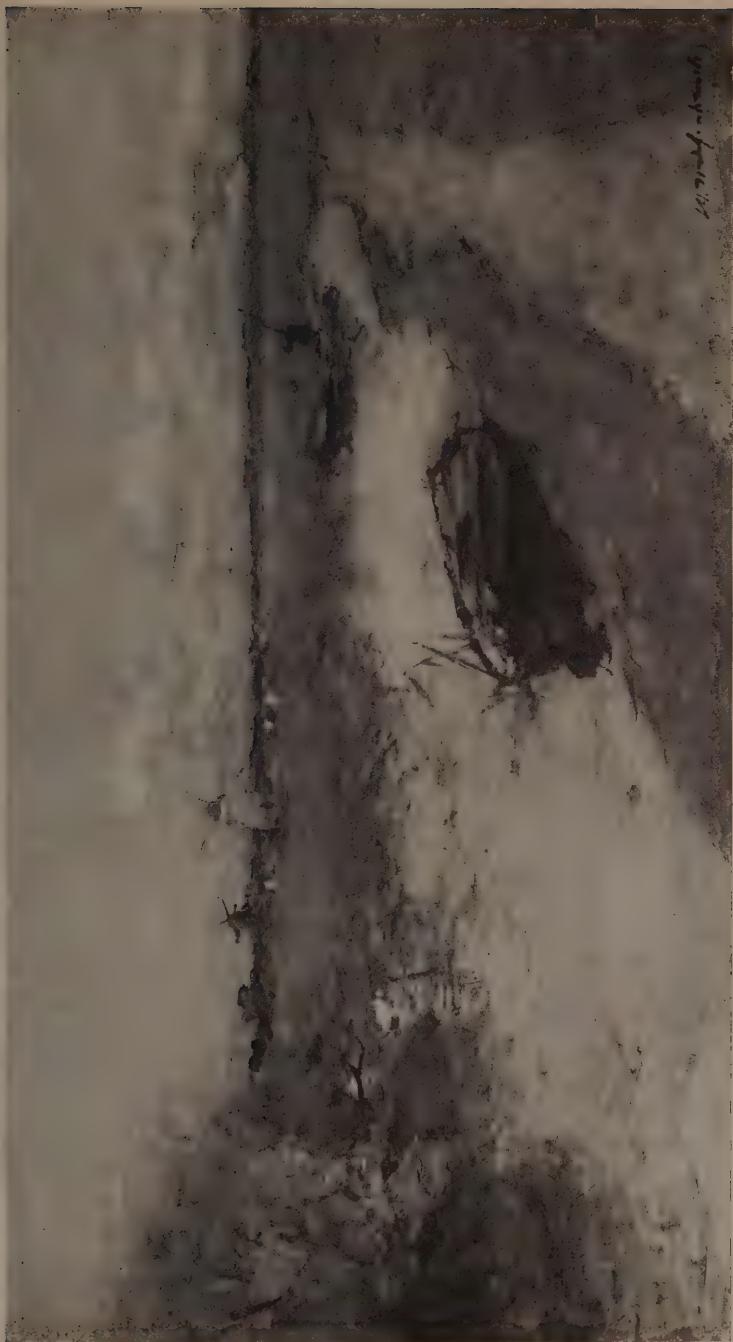
(Water Color)

*A. Bonn. m. V. 1861*

INTO a lush green meadow runs the head of a canal which enters at the left foreground and runs to the middle distance, where a boatman is poling a punt. Nearer the spectator a broad and heavily built boat for oars or sail is moored against the bank at the right, and along the bank, which is green as the luxuriant meadow beyond, extends the customary path. At the left of the canal in the immediate foreground stunted bushes push their limbs over the water. In the middle distance is a hamlet, on the outskirts of which three ancient windmills raise their long sail-arms, and in the green meadow white cattle are seen grazing. The day is bright, though one of the windmills appears under the shadow of a passing cloud, and gray cloud ramparts are building all along the horizon.

*Signed at the right, "J. H. WEISSENBRUCK."*

*Owner, Estate of the late Frederic Bonner:*



No. 15

## ANTOINE VOLLOON

FRENCH, 1833-1900

### *A DONKEY*

725- Height, 12½ inches; length, 15¾ inches  
of a donkey  
A STURDY *baudet* is shown standing across the foreground, toward the left, the head turned three-quarters to the front. His coat is a rich brown, lighter round the muzzle and under the belly. The forefeet are planted side by side, as are also the hindlegs, on a patch of dusty ground, beyond which is a background of scrubby grass. This slopes up at the right to an eminence, where a white house appears amid trees. Over them hangs a flutter of white-gray clouds in a gray sky, which shows toward the left an interval of blue.

*Signed at the lower left, "A. VOLLOON."*

*Purchased from Cottier & Company.*

*Collection Mary J. Morgan, New York, 1886.*

*Owner, Estate of the late Mrs. Alice Newcomb.*

#20 - 3xx *Flowers*



No. 16

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH, 1807-1876

*Woo* *400* *11*  
**FLOWERS**

*Height, 6 inches; length, 8 inches*

*400* *11* *B Alexander*  
A BUNCH of creamy roses, tinged with lavender-pink and dyed in the center with pale claret, occupies the center of the composition. They are interspersed at the left with some anemones of pale sapphire blue, and on the right with dull red poppies. A few yellow petals, as of wallflowers, appear at the lower right. The bouquet rests on a gray-buff surface against an indication of greenish foliage.

*Signed at the lower right, "N. D."*

*Purchased from S. P. Avery, New York, 1885.*

*Collection Mary J. Morgan, New York, 1886. #106 sxx J. F. Salter*

*Owner, Estate of the late Mrs. Alice Newcomb.*

No. 17

*EDGE OF THE WOODS*

BY

NARCISSE VIRGILE DIAZ DE LA PEÑA

No. 17

# NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH, 1807-1876

## EDGE OF THE WOODS

Height,  $12\frac{1}{2}$  inches; length,  $16\frac{1}{4}$  inches

(Panel).

2700-

THE foreground shows a partial clearing, covered with coarse grass, interrupted here and there by the suggestion of a pocket of water and sprinkled with brown shrubs and dark green scrub. About the center a woman approaches, bending over a faggot which she carries in front of her. She wears a deep blue skirt and white cap, a touch of scarlet enlivening the neck of her chemisette. At her right stands a straight-stemmed oak, topped with a mass of yellow leafage, while farther to the right an oak with orange foliage joins its branches with one of yellow hue. In the middle distance at the left stands a single oak, which, like the other three, catches a white light on its trunk. The background is closed in with a wood, above which hovers low a puff of white cloud, the sky overhead being blue, sifted over with a dove-gray vapor.

(16) Signed at the lower left, "N. DIAZ."

Purchased from William Schaus, New York, 1885.

Collection Mary J. Morgan, New York, 1886. #62-mex-W.J. Morgan

Owner, Estate of the late Mrs. Emily H. Moir.



16-  
No. 18

## CHARLES FRANÇOIS DAUBIGNY

FRENCH, 1817-1878

### BOATS ON THE SHORE

Height, 13 inches; length, 22½ inches

(Panel)

3400<sup>cc</sup> Mrs. F. F. Thompson  
A TWO-MASTED fishing boat is beached upon the brownish buff sand in the foreground, her olive-slaty hull being propped by a plank. Other planks are strewn around, while two long yellow ones slope from the gunwale to the stand. On these hang nets, one of them with floats attached, over which a man, dressed in olive-drab, is working. In the boat appear a red-faced boy and a fisherman in a dark green waistcoat and blue woollen cap, striped with red. Two fish-baskets stand on the sand to the left, and farther back a number are grouped around another sailboat. Some black and white figures stand near a dark rowboat at the edge of the water, as if watching a boat which has a pale yellow sail. In the distance a line of dove-gray and blue cliffs lies along the horizon, beneath a sky suffused with gray vapor.

Bateaux pris de la baie - Geo Petit June/83 Famxxx-  
Signed at the lower right, "DAUBIGNY."

Purchased from M. Knoedler & Company, New York. 4410. #07xx-?

Collection Mary J. Morgan, New York, 1886. #34 20ms. W. J. Morgan

Owner, Estate of the late Mrs. Emily H. Moir.

No. 19

*EVENING ON THE SEINE*

BY

CHARLES FRANÇOIS DAUBIGNY

No. 19

CHARLES FRANÇOIS DAUBIGNY

*No. 19*  
FRENCH, 1817-1878

EVENING ON THE SEINE

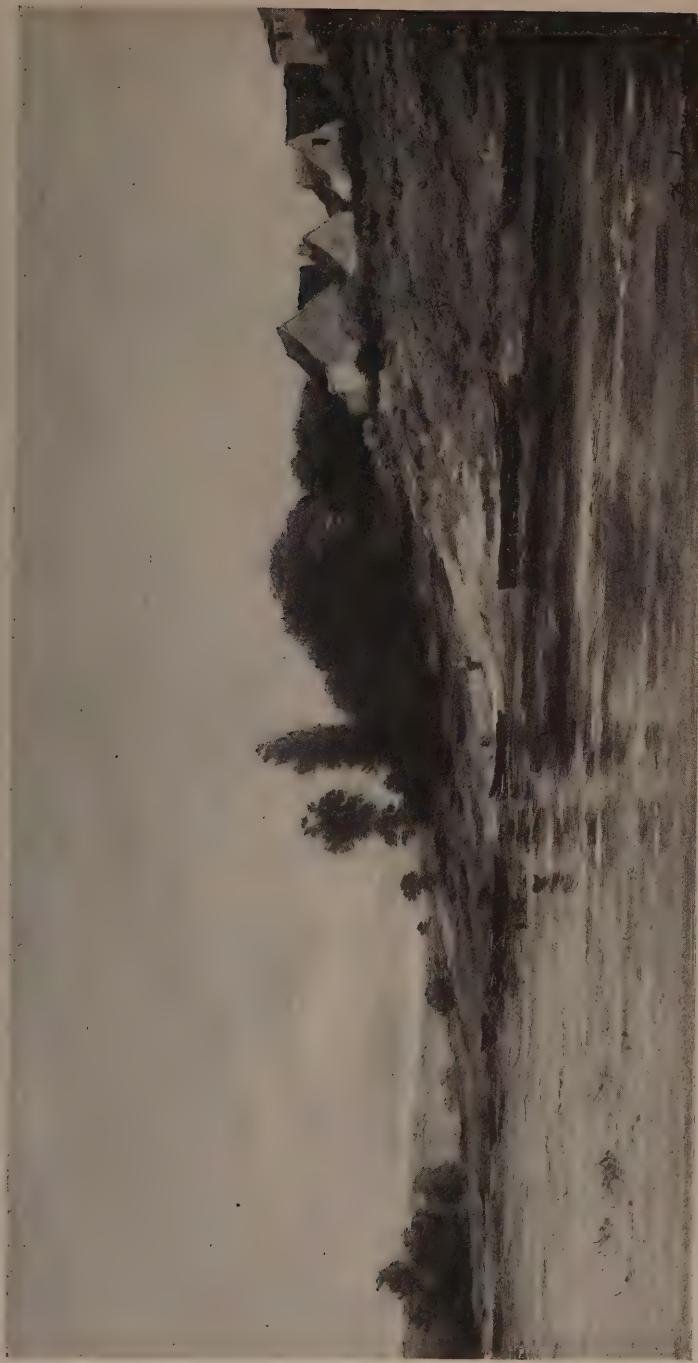
*Height, 13 1/2 inches; length, 26 1/4 inches*

ONE of Daubigny's charming presentations of the partly idyllic, partly sylvan, French landscape on the borders of the changeful Seine, which now threads the crowded communities of cities, now wanders with many turns through green fields or about the edges of woodland. Here it is moving in broad ripples that are almost wavelets under the even impulse of a summer breeze, which is otherwise betokened in the multitudinous clouds which tell that the wind has not died with the sun. Back of the water in the foreground the farther bank of the stream rises steep to a ridge surmounted at the right by red-roofed cottages, which lie at the edge of a dense grove. From the grove the land slopes in the middle distance to the left to a point around which the meandering river sweeps to be lost in the landscape among distant, misty hills. Over their low summits the clouds hang rosy, tinged by the glow from the vanished sun.

*Signed at the right, "DAUBIGNY, 1874."*

*Purchased from the Frederic Bonner Collection, New York, 1900.*

*Owner, Estate of the late George Crocker.*



No. 20

CHARLES ÉMILE JACQUE

FRENCH, 1813-1894

*1300* **SHEPHERDESS AND SHEEP**

*Height, 18 1/4 inches; width, 15 1/4 inches*

BEFORE a wide doorway in the gray wall of a French country barn a flock of sheep, just emerging from their fold, are seen, their greasy fleece tawny in the veiled indirect light. At the left chickens which have been feeding in the barnyard look up inquiringly at a sheep which is eager to begin browsing right there. At the right, beside the doorway, stands the shepherdess, a sturdy young peasant woman in a blue skirt, coarse white stockings and heavy, clumsy shoes. She wears a dark red blouse with white edging at the neck, a brownish-gray cape with a darker hood hanging over the shoulders, and a white kerchief performing the office of a headdress. The sheep have all the pathetic expression which Jacque knew so well how to give to these animals.

*Signed at the right, "CH. JACQUE."*

*Purchased from L. C. Delmonico, New York, 1900.*

*Owner, Estate of the late George Crocker.*



No. 21

## NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH, 1808-1876

### VENUS AND CUPIDS

Height, 24 inches; width, 17 inches

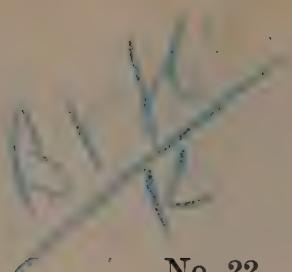
VENUS at full length, standing nude, faces the spectator, resting her weight on her left foot, her right knee gently flexed, the heel raised from the ground. She leans to her right, her right arm encircling a winged cupid who is perched there. She inclines her head affectionately toward him, and he, nestling against her shoulder, offers her a red apple toward which her downcast eyes are directed. His hair like hers is flaxen. The figure shows considerable modeling and the flesh tones in their various gradations are fresh, though mellow. Venus appears in a full, strong light, against a background of deep-toned brown, reddish and green woods, through a small opening in which at the right is seen a patch of blue sky with grayish, curling clouds. Across one limb and falling back of her feet is a pale, dove-colored mantle. At her left another cupid stands, this one with reddish-yellow hair and draped in a pink wisp.

*lil* Signed at the left, "N. DIAZ, '56."

Purchased from Arnold & Tripp, Paris.

Owner, Estate of the late George Crocker.





No. 22

## CHARLES ÉMILE JACQUE

FRENCH, 1813-1899

### *SHEEP IN STABLE*

*Height, 17 inches; length, 26 inches*

(Panel)

THE interior, which occupies the foreground, opens at the back to another stable, where a shadowed doorway admits to a third. On the silvery-gray wall at the right of the foreground a shepherd's bag hangs above a rack, filled with yellow hay. Stretching their necks up to it, some sheep stand in a row, while others are scattered over the straw-covered floor, one of them lowering her head to some curly cabbage leaves, near which stands a black hen with bright red wattles. This part of the scene is brightly lighted, whereas some sheep and a black and white hen at the left are wrapped in shadow. A fainter light illuminates other sheep which appear in the inner stable.

*Geo Petit Aug 186 F n x xx*

*Signed at the lower right, "Ch. JACQUE."*

*Purchased from M. Knoedler & Company, New York, 1887. \$275 #1400 -*

*Owner, Estate of the late Mrs. Alice Newcomb.*



No. 23

JEAN BAPTISTE CAMILLE COROT

FRENCH, 1796-1875

LANDSCAPE NEAR VILLE D'AVRAY

*N.L. Amster.*

Height, 18½ inches; length, 22 inches

*2300*

*George Barse*

At the right a mass of trees surmounts a low bank, which is cut away in front of the spectator. The light coming from beyond them casts shadows upon the green foreground, where at the right a figure appears in the herbage, and throws the filmy outer branches of the trees into relief against a luminous sky. The sky is a light blue, overborne by swirling masses of yellowish-white cumuli. At the left a small tree stands before a home which is suggested in shadowy form, a smaller building appearing near it. Beyond is a glimpse of a lake in the middle distance, and yonder are indicated low hills.

*Signed at the left, "COROT."*

*From the Collection of the late Irwin Davis. 1889 #60 - aces?*

*Purchased from Baron Randolph Natili, New York, 1900.*

*Owner, Estate of the late George Crocker.*



No. 24

NARCISSE VIRGILE DIAZ DE LA PEÑA

*Cracked*

FRENCH, 1807-1876

*SUNSET AFTER A STORM*

Height, 26 $\frac{1}{4}$  inches; length, 34 inches

(Panel)

*R. D. Williams*

THE angry storm-stirred sky is embroiled with blackish-purple vapor, paling in the center to a drabbish tone, where it is blistered with scars of creamy rose, lying over a dull red blurred horizon. The desolate foreground shows toward the left a boulder beside a small pool which reflects the glare of the sky. At the back of it near a bush, a young tree is violently bent over by the force of the wind. The latter also blows close to its body the tail of a dog, as he follows at the heels of a shepherd who, holding his cloak tightly around him and bowing his back, plows his way heavily through the gloom.

*Signed and dated at the lower left, "N. DIAZ, '71."*

*Purchased from William Schaus, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886.*

*Owner, Estate of the late Mrs. Alice Newcomb.*



No. 25

ÉMILE VAN MARCKE

FRENCH, 1827-1890

SPRINGTIME

Height, 32 inches; width, 25 $\frac{1}{2}$  inches

A LITTLE pool occupies the foreground, fed from a sluice gate at the right, beside which grow fresh green reeds and yellow iris. At the left of it a dark brown cow stands in the water, lowering her head. Beside her, occupying the center of the composition, stands a pinkish-brown one which has approached from the left and turns her face to the front. A brownish-dun with white forehead comes forward at the left, where a shaggy dog is lapping the water with his pink tongue. The bright green meadow slopes up at the back to an apple tree that spreads a mass of blossom against the brilliant blue of the sky. A hedge extends to the right, in front of which appear part of a brown and white cow and the head and body of a girl in dove-gray cap and bluish jacket, who carries a sheaf on her back.

B K Co Aug/84 Faoxxv Signed at the lower left, "EM VAN MARCKE."

Purchased from M. Knoedler & Company. 4621 nasx-

Collection Mary J. Morgan, New York, 1886. #34 - um 28

Owner, Estate of the late Mrs. Emily H. Moir.

W. J. Williams



22 Macke.

No. 26

# JEAN BAPTISTE CAMILLE COROT

FRENCH, 1796-1875

## LAKE NEMI

(Souvenir des Environs du Lac de Nemi)

Height, 38 $\frac{3}{4}$  inches; length, 52 $\frac{3}{4}$  inches

85.000<sup>00</sup>

W.W. Deamer & Son

STRETCHING back from the foreground, the lake drowses placidly in the waning light. Its surface reflects the dark olive-green tones of a hillside, crowned with a creamy-colored Italian villa and out-buildings, which passes across the middle distance and curves round to the front at the left. Here a single, almost leafless, tree springs from beside a boulder. At the right the bank is clustered thick with verdure, out of which rises a group of tree-stems. Their foliage unites in an olive tawny mass, sprinkled with silvery and dull green and fringed around its margin with blurs of sooty brown. From a root of one of the trees that grips the edge of the bank a nude bather hangs by the arms, the figure curved over the water as if in sitting posture.

Signed and dated at the lower left, "COROT, 1865."

Exhibited at the Salon, Paris, 1865.

Exposition Universelle, Paris, 1867.

Exposition à l'Ecole des Beaux Arts, 1875.

Illustrated in *The Century Magazine*, June, 1889.

Described in "L'Œuvre de Corot" by Alfred Robaut and Moreau-Nélaton, No. 1636, under the title of "Souvenir des Environs du Lac de Nemi."

Purchased from William Schaus, New York, 1884.

Collection of Mary J. Morgan, New York, 1886.

Owner, Estate of the late Mrs. Alice Newcomb, deceased.

#216 unxx

J. Newcomb



## A GROUP OF WORKS

By EUGÈNE BOUDIN

No such number of paintings by Eugène Boudin as the group of nine in this collection have been sold at auction before in this country. Although a successful painter in Paris for many years, and known here by a comparatively few examples of his work, Boudin is not yet appreciated in America in the degree that he is in Europe. He was born at the seaside and he came to be its interpreter. His birthplace was Honfleur, on the coast near Havre, and he started life as a stationer and framer. He studied art and after his twenty-first year had the advice and criticism of Millet, and the city of Havre pensioned him as a student for three years. At Paris he essayed portraiture, then landscape, in oil and aquarelle. While living again in Havre he made his first entrance into the Salon, in 1859, with a picture, *le Pardon de Sainte-Anne*, although on his first return to Havre he had appeared to be attracted by Corot and by Rousseau at the same time, as a landscapist.

It was not until later that he found his true course in marines. He went up to Paris again in 1864, and thereafter let scarcely a year pass without exhibiting at the Salon. For three successive seasons he sent paintings of Trouville, to which his birthplace was neighbor on the Channel coast. In 1867 his picture was "The Jetty"; in 1868, *le Départ pour le Pardon*; the next year, *la Plage à marée basse* and *la Plage à marée montante* (the beach at low tide and at flood tide). Among others that followed were the Brest roadstead, *Pêcheuses de Kerhor*, Camaret Harbor—a subject found in one of the important paintings of the present collection; "At the Shore," "The Shore of Portrieux" and the quay at the same town; "The Port of Bordeaux" and the same port as seen from the Quai des Chartrons; the beach at Berck—a subject again found in this collection; "Rotterdam," *la Pêche*, and *la Meuse à Rotterdam*. This last canvas, exhibited in 1881, won for the painter a medal of the third class in the Salon of that year.

The next year he pursued a similar theme, exposing "The Meuse Near Rotterdam," and in the following year he was put *hors concours*

with two canvases, *l'Entrée* and *la Sortie*. In 1884 he showed "Low Tide," now in the museum of St. Lo, and among his Salon paintings which followed were *l'Appareillage et la Meuse*, "A Squall," which was purchased by the State and hung in the museum of Morlaix; and "Low Tide at Etaples."

There is to be found in his work a sincere interpretation of the sea-coast and the ways of the late nineteenth century at and about the shore, while his skies are a study in themselves in their revelation of celestial nature. He was not without a considerable influence in the movement toward the study of light, of *plein air*.

No. 27

LOUIS EUGÈNE BOUDIN

40-  
FRENCH, 1824-1898

TROUVILLE

400 " Height, 14 $\frac{1}{4}$  inches; width, 10 $\frac{3}{4}$  inches

400 " THE jetties of the harbor entrance of Trouville, with their lighthouses, project from the right and left of the canvas, leading seaward from the spectator. The foreground is taken up with the smooth water of the protected haven, extending to the Channel in the distance, seen beyond the *phares*. Within the shelter are small boats, propelled by sail and oar, while other sail appear at the harbor mouth and out at sea under a sky blue at the zenith, with white cloud masses banked above the horizon. On the high banks of the jetties gay summer sojourners in bright colors, and sheltered by parasols, sit on benches or promenade in the ocean breeze.

Boudin began exhibiting regularly at the Salon with a painting of Trouville. He had shown there once, in 1859, when he exhibited a subject picture, before he found his life work as a marine painter; but it was not until 1864 that he commenced his long series of years as a regular exhibitor there, with a motive from this, the most famous watering place on the Channel shore of France. His *Plage de Trouville* of that season he followed with further interpretations of the same coast life in the two succeeding years.

*Signed at left, "E. BOUDIN, '91, Trouville."*

*Owner, Estate of the late Frederic Bonner.*

No. 28

*HARBOR SCENE*

BY

LOUIS EUGÈNE BOUDIN

No. 28

LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

*HARBOR SCENE*

1000 " Height, 16 inches; length, 21 3/4 inches

IN a small but populous haven square-rigged ships and lesser hulls are lined against the shore-front, some alongside wharves, a few just in the stream. In the foreground a small boat with three persons, one of them rowing, is crossing the harbor. At the right and left high warehouses and other buildings of the town rise beyond the shipping, while all the vessels are flying bright flags from their mastheads, and one square-rigger is dressed from rail to main truck with multicolored signal pennants. Their hulls show black, red and green against the shore. Low land in the center of the composition appears between the two sides of the town as a flat connecting sand strip. Over all cirro-cumulus clouds, their tops whitened by the sunlight, and dark below, floating across an azure sky, are mirrored in the harbor waters with the many hues of the flags and pennants, and dark shadows from a group of shore buildings at the left. Townsfolk people the shore-front, and voyagers appear on one of the moored boats.

*Signed at the left, "E. BOUDIN, '92" (with a place name not clearly  
distinguishable); marked at the lower right, "August 14, '92."*

*Owner, Estate of the late Frederic Bonner.*



No. 29

## LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

### CHERBOURG

F 20<sup>o</sup> Height, 16½ inches; length, 22 inches

Mr. Glendinning

THE roadstead that has been made into Cherbourg harbor is shown here in all the picturesque effect of the busy days of sailing ships, when steamers were fewer, and tall spars, not giant bulk, made the conspicuous feature of a commercial waterfront. The picture was painted in 1883, the year in which the artist was put *hors concours* at the Salon. The harbor is filled with sailing craft of many kinds. Across the foreground is the water of the broad entrance, its ceaseless motion slight at the moment, reflecting in many hues the varied colors of the buildings on the shore, the high encircling hills, and the heavy cumulus clouds that are rolling majestically across the sky. The background is the tall hills which partly surround the harbor, mainly green in full summer foliage, here and there russet where the soil is exposed, and dotted with occasional dwellings. At their foot the waterfront of the town curves through the middle distance, thickly-clustered buildings showing at the left with red, green and brown tiled roofs of various shapes. At the center and to the right are more buildings, many of them obscured by the craft of many sorts which are grouped there. Square-riggers are so thick that their masts and spars seem almost a tangle in the perspective, while fore-and-afters with sails up add to the lively nautical picture. In front of the closely crowded cargo vessels, two heavy working sloops, their gray sails tinged with red, are making slow way about the harbor mouth.

*Signed at the right, "E. BOUDIN, '83, Cherbourg."*

*Owner, Estate of the late Frederic Bonner.*

No. 30

*BERCK-SUR-MER*

BY

LOUIS EUGÈNE BOUDIN

No. 30

LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

*BERCK-SUR-MER*

7252 Height, 18 inches; length, 30½ inches  
*R. C. & N. M. Moore*

THE tide has gone far out from a broad expanse of sandy shore under the lee of a small town, at the left, whose buildings at the shore line show among others a church and some houses painted in red and green. High on the strand of the foreground a half-dozen fishermen's sailing boats are lying, the tide being out, all of them so placed that they rest on even keels. Men and women with gay colors in their peasants' apparel are assisting at the boats' unloading. Far out, at the water's edge, are other fishing boats, some with sails still up. Toward these people are walking across the sandy beaches. One group is making its way by cart toward another section of the shore where bathing machines appear to have been hauled into the surf. Light cumulus clouds move across the sky over this life of a lowland countryside at the sea's edge.

This was the title of M. Boudin's painting in the Salon of 1876, and as the present canvas is signed and dated in that year, it is possible that this was his Salon picture.

*Signed at the left, "E. BOUDIN, Berck, 1876."*

*Owner, Estate of the late Frederic Bonner.*



No. 31

## LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

### COAST SCENE

*Coast Scene* Height, 18 $\frac{1}{4}$  inches; length, 26 $\frac{1}{4}$  inches.

*Elbe and River*

A BROAD, flat beach sweeps athwart the canvas. It is interrupted by a river, which, entering the composition from the right foreground, flows slightly to the left and outward, emptying in the middle distance into the blue sea. The ocean fills the distance to the gray-blue horizon of a bright summer day when only the fleeciest of striated clouds show against the cerulean dome. Reflections from these in the placid water of the river mouth give it a lighter, paler tone than that of the ocean beyond. Just without the line of the breakers a dozen or more sailing vessels, their white and red sails brilliant in the sunshine, add gaiety to this day of Nature's joy, and two or three small pleasure craft ply the waters of the river. On the beaches on both sides of the river mouth holiday makers stroll, sit or repose, in the genial atmosphere, with children playing around, and the bright colors of protecting parasols accent the brown symphony of the sands.

*Signed at the left, "E. BOUDIN, 1884."*

*Owner, Estate of the late Frederic Bonner.*

No. 32

*CLIFFS AT VILLERVILLE*

BY

LOUIS EUGÈNE BOUDIN

No. 32

LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

*CLIFFS AT VILLERVILLE*

705- Height, 19½ inches; length, 29¼ inches.  
*Forward - Panel*

STRETCHING straight away from the spectator a broad beach road leads along the foot of the tall chalk cliffs of a bold coast. At their top are seen the houses of the village, and the church built so that its steeple shall be conspicuous from the sea. The scene is not far from Trouville. In the foreground the flat beach, slightly broken with weed-grown stones, extends from the road to the left and forward; beyond it an arm of the sea continuing to a distant shore line. The tide is out and some fishing boats that have been beached at full sea lie, slightly canted, above the line of the waves. In the road under the cliffs, in the middle distance, a man in a two-wheeled cart drives a slow horse, and near him two figures are approaching, laden, from the beach. The clear blue sky is lightened by masses of white clouds which are coming in from the sea and seem to float low over the land.

*Signed at the right, "E. BOUDIN, '93, Villerville."*

*Owner, Estate of the late Frederic Bonner.*



No. 33

## LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

*ST. VAAST*

• 75 • *Height, 22½ inches; length, 36 inches.*

*St. Vaast*  
FROM the left the sea comes in a broad bay of placid water which gently laps a level, rock-strewn coast. The rocks begin in the center of the immediate foreground, extending to the right and along a shore that in the middle distance sweeps again to the left, a point of it sustaining a tall structure, possibly an ancient fortification, a farther point vanishing in the blue distance. Beyond the foreground rocks a rider has taken his gray Percheron into the shallows, and two other figures who have waded in are reaching under water for submarine growths or products. On the shore at the right rise a group of village dwellings near a small grove, their red and brown tiled roofs standing out in a low toned landscape. Dark but not threatening cloud masses obscure the blue of the sky, except for small patches here and there and a great rift somewhere far off where the unseen sun penetrates, turning the cloud bank just above the horizon a brilliant white against which a portion of the landscape appears in sharp silhouette.

*Signed at the right, "E. BOUDIN, '92, Vaast."*

*Owner, Estate of the late Frederic Bonner.*

No. 34

*CAMARET HARBOR*

BY

LOUIS EUGÈNE BOUDIN

## LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

## CAMARET HARBOR

*750<sup>cc</sup> Height, 21½ inches; length, 35 inches. <sup>Width</sup> 3<sup>1</sup>/<sub>2</sub> inches. <sup>Owner</sup> F. Bonner*

A SINGULARLY charming combination of marine and rural life brought close together in and about a picturesque harbor. At the left is the Atlantic, its rollers breaking gently against the long arm of land, projecting from the spectator, that gives the little Finistère village its port. Around the far end of this peninsular projection the ocean waters sweep to the right into the harbor, which occupies the middle distance. In the distance beyond, the high line of the coast, seen first at the extreme left of the composition, ranges to the right, around the harbor, meeting in the right foreground at a lower level the land end of the peninsular arm already mentioned. Here on a plot of flat pasture land some black-and-white and red-and-white cows are grazing, attended by a peasant woman in a black skirt, blue apron, yellow kerchief and white headdress. Beyond these, low houses and one tall one are grouped along the hither shore of the bay, and over their roofs the spectator looks to the quiet water of the port. Vessels of diverse rig lie perfectly protected in the landlocked cove, while beyond these, which have taken position at will, a great number of other vessels under sail or in an anchorage line are seen from the entrance all the way up the harbor. Outside, fishing boats and cargo carriers ply in various directions. At the right the buildings of the town continue, extending up a hillside, and on the high land of the coast across the harbor a windmill rises against the skyline. The sky is a dense mass of grayish-white clouds.

In this comprehensive picture of the westernmost coast of France, near Brest, Boudin pursued the theme of his Salon contribution of the previous year, *Une Rade de Camaret* (the roads, or harbor, of Camaret).

*Signed at the right, "E. BOUDIN, '73, Camaret."*

*Owner, Estate of the late Frederic Bonner.*



## LOUIS EUGÈNE BOUDIN

FRENCH, 1824-1898

## WEST WIND—HAVRE

*1100* Height, 26 inches; length, 35½ inches. *W. Curtis*  
COMING in at the entrance of the harbor a full-rigged ship is seen, head on, both bowers hanging at the hawse-holes in preparation for the coming anchoring. On her starboard bow a tender is passing, outbound, with a yawl-rigged working boat in tow just breaking out her sails, her dinghy trailing under her stern. She is momentarily blanketed by the big ship coming in with a quartering wind, courses and topsails full, while the canvas of the coaster flaps. A pall of smoke issuing from the tender's funnel is driven down the wind across the bow of her tow, whose shaking sails cut the billowy black line. At the left an inbound tender rounds the leeward jetty, over which the smoke from her stack is blown, and in the offing another steam vessel is indicated. In the foreground sundry small boats with sturdy oarsmen have put out from the quays and are standing by ready to pass lines or do other service for the incoming sailer, while still others are to be seen going about their various business near a landing stairs. The jetty at the right, or weather hand, has besides its lighthouse a tall signal-mast and yard, from which are displayed varicolored flags, and further inshore are the quay buildings before which the usual crowd of busy idlers are to be seen, ready to greet arrivals, to speed the parting, or merely to muse upon the active scene before them, or to listen to the waves dashing at the base of the great stone harbor works on which they stroll or loll. Beyond is the ocean, over a part of it blue sky, but from the weather quarter coming driving masses of dark clouds. The edges of their advance guards are whitened by light from the unseen sun, which falls full upon the harbor mouth, its lighthouse and signal tower.

*Signed at the right, "E. BOUDIN, 1887, le Havre."*

*Owner, Estate of the late Frederic Bonner.*



No. 36

CLAUDE MONET

FRENCH, 1840-

LES JARDINS DE L'INFANTE

7,100 — Height, 36 $\frac{1}{4}$  inches; width, 24 inches.

THIS is an early work of Monet, impressionistic, but accomplished before he had made synthetic coloring his distinguishing characteristic. His point of view was above the gardens at the eastern end of the Palais du Louvre, presumably in an embrasure of the Colonnade du Louvre, commanding a vista across the westerly end of the Ile de la Cité and the Pont Neuf (here obscured by the trees), where the statue of Henry IV stands, to the great dome of the Panthéon in the central distance, with the church of St. Etienne du Mont at its left and the Hôpital du Val de Grâce to the right. On either hand are the roofs of Paris, above gray buildings, at the right the buildings being carried down to the street level of the *rive gauche*, seen beyond a bathing establishment of the Seine. The middle distance is filled with the trees of the Quai du Louvre and the Cité, before them passing the busy life of the quay and the broad rue du Louvre, while the foreground is taken up with a corner of the palace gardens. In this formal enclosure the central grass plot of a rich, full green, is bordered by paths, shrubs and flowers, and children appear within the tall iron fence. In the busy square outside people are loitering, or hurrying on foot, cabs are moving, and an omnibus is passing with its *impériale* filled, the passengers exhibiting bits of red color in their black mass above the brown body of the vehicle which is seen against a group of the green trees. A diffused luminosity pervades the whole and the shadows are few, under a sky filled with rolling clouds that screen the sun's light without darkening the landscape. The flowers of the garden are red, green and white.

*Signed at the right, "CLAUDE MONET."*

*Owner, Estate of the late Frederic Bonner.*



No. 37

CLAUDE MONET

FRENCH, 1840-

NEAR VERNON

2000 *Height, 28½ inches; length, 36½ inches.*

*Girard-Perel*

A MONET of a later period, the subtle colorist of whom the world talks, with the sublimated efflorescence of his *Île aux Orties*. On a point of the Seine bank at the right rises a mass of luxuriant blossoms and greenery—the most delicate of green, the flowers a delicate lavender cooled by the green and warmed by faint touches of yellow, which also tinges their white tops—the whole reflected faithfully in the gently rippling river, which winds on past the point and is lost at the left in a pinkish haze through which is barely discernible the obscure blue line of a distant landscape. Over all, the pale blue sky of a hazy day. A painting of the charm of color, rather than of flowers or river, of land or sky—a painting as of a rainbow, not fixed, but with its fascination enhanced by the very suggestion of its imminent vanishing. But why attempt to describe a Monet? Just a restful, chromatic vision—a summer symphony of Nature, rendered *piano*.

*Signed at the left, "CLAUDE MONET, '97."*

*Owner, Estate of the late Frederic Bonner.*



No. 38

JOHN HENRY TWACHTMAN

AMERICAN, 1853-1902

*THE BROOK, GREENWICH, CONN.*

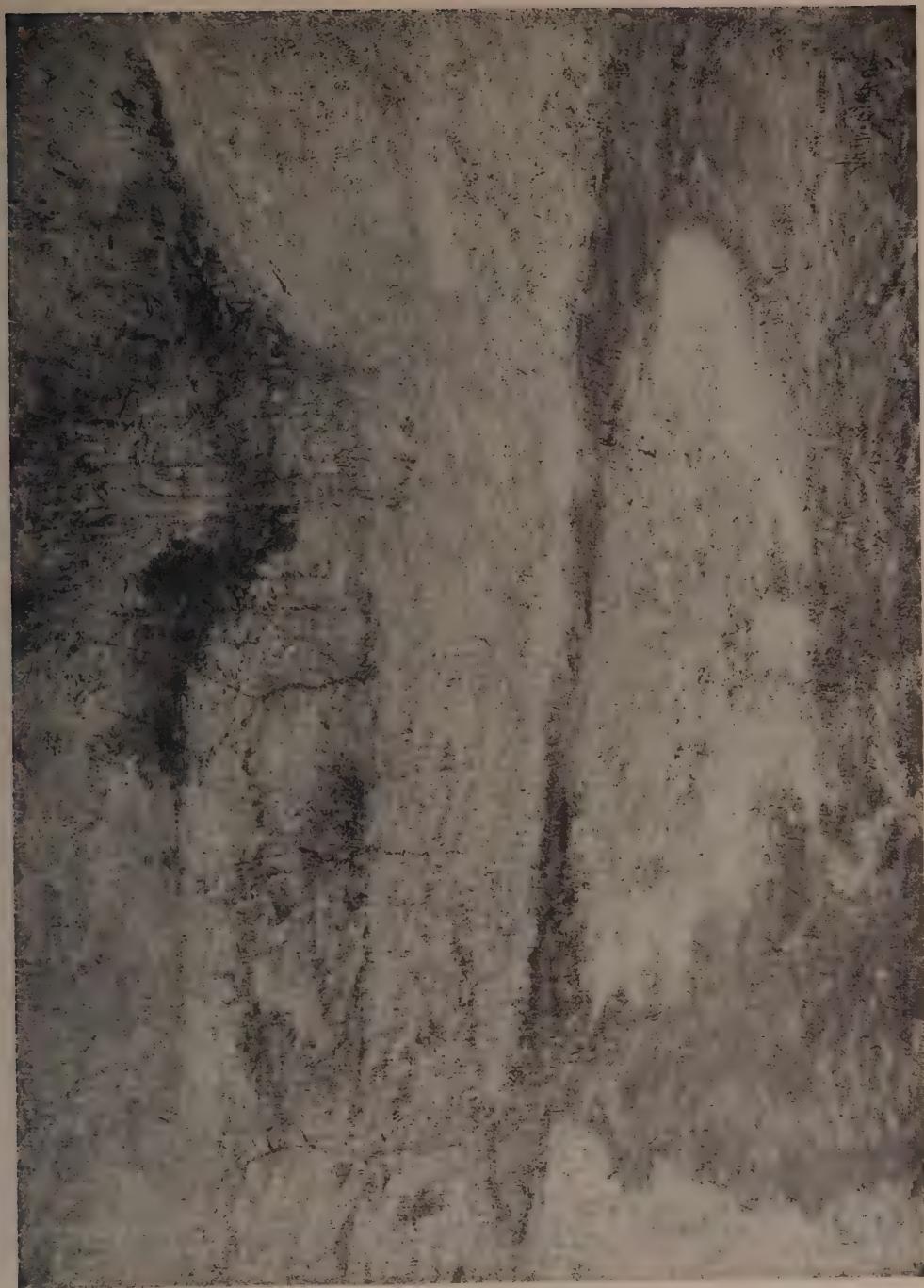
*Height, 25 inches; length, 34 $\frac{1}{2}$  inches.*

*2400*

Down a ravine between low hills comes a brook, its upper courses not seen but marked by trees along the banks. The stream emerges into view in the middle distance at the left, whence it comes bubbling in lively force, separating presently into two arms, one stretching across the picture to the right and the two uniting again and forming with the island thus made the foreground of the composition. The trees of the brook sides, extending back into the narrow valley of the middle distance, are all but bare of leaves, the few clinging to occasional branches carrying still the dull, rusty colors of late fall, and the hillsides and valley are covered with a light snow. Up the valley in the distance a few heavier trees are clustered, and on the right one of the evergreens adds its touch of color half way up the bank. The sky is a cold blue, with low-hanging white clouds. The painting is boldly and broadly done in the artist's most characteristic manner—a careful study of nearly related values.

*Signed at the right, "J. H. TWACHTMAN."*

*Owner, Estate of the late Frederic Bonner.*



No. 39

JULIAN ALDEN WEIR, N. A.

AMERICAN, 1852-

600 Height, 24½ inches; length, 33½ inches.

Mr. Slenderning  
WILLIMANTIC THREAD FACTORY

HERE industry, or the home of industry, is made picturesque. Not expending himself on too much detail of the factory itself, the artist has let the building be seen in a kindly effect of light and line, its grayish-white mass rising beyond a rolling, grass-grown hillside and standing out against the higher, tree-crowned hills, whose green slopes are populous with the houses and other buildings of the bustling New England city. Shapely trees and bushes, and bits of color in the sward, dot the rolling foreground. A severe sky—a narrow strip of it—is seen above the high hills of the town, a few cirrus clouds drifting across the blue.

*Signed at the left, "J. ALDEN WEIR."*

*Owner, Estate of the late Frederic Bonner.*



No. 40

ADOLF SCHREYER

GERMAN, 1828-1899

*AN ARAB SCOUT*

*5000* Height, 32½ inches; width, 27 inches.  
N. N. Ceronwell  
GRASPING a finely decorated musket and glancing alertly over his right shoulder, a single Arab horseman is approaching from the left. His steed, a silvery dapple gray, with soft mane and long creamy tail, is accoutred with rosy lavender headgear, a gold embroidered saddle from which scarlet cords and tassels hang, and a dull blue saddle-cloth. The rider's head is covered with a creamy scarf, fastened with a pale yellow-green band. He wears a lavender-rosy short jacket, a sash of somewhat less rosy hue and loose white trousers. He carries pistols at his waist. A buff and grayish-green slope appears in the rear, but the man's figure is seen against a sky of turquoise, interrupted with dove-gray and white cloudlets.

*Signed at the lower right, "Ad. SCHREYER."*

*Purchased from William Schaus, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886. N-217*

*OS XX b. william*

*Owner, Estate of the late Mrs. Emily H. Moir.*



No. 41

JEAN LÉON GÉRÔME

FRENCH, 1824-1904

**THE DEAD LION**

1900 *Height, 32 inches; width, 25 $\frac{3}{4}$  inches.*

*J. L. Gérôme*

THE scene is one of Moorish architecture that recalls the Room of the Two Sisters, opening out of the Court of Lions in the Alhambra. An arc of the parapet of a fountain-basin appears at the left of the foreground. Here a dead lion lies extended, the blood flowing from his nostrils onto the marble pavement. A white bearded Arab, in long black robe bordered with fox's fur, as he gazes down at the beast, clenches his right fist. At the back of him stands a man, in yellow gown and green drapery and a high scarlet turban, who is a little in advance of a figure in brown and a soldier in armor. In the rear, two steps under an archway lead from the court into an arcade, where an opening surmounted by a horseshoe arch admits to a room. Beyond the latter is an inner room where a tall standard light is placed beside the blue pillow of a couch, on which a man, wrapped in rose-colored drapery, lies asleep or dead.

*Signed on the foot of the pillar at the left, "J. L. GÉRÔME."*

*Owner, Estate of the late Mrs. Emily H. Moir.*



No. 42

## BENJAMIN VAUTIER

SWISS-GERMAN, 1829-

### THE BOTANIST AT LUNCH

*Height, 23 3/4 inches; length, 33 inches*

1900cc

(Panel).

R. D. Williams

IN the center of a rude table that extends along a white wall which occupies the left of the composition, a man sits facing us, intently plying his knife and fork. A green specimen box and some flowers, lying on the table at the left, explain his hobby, while a buff umbrella lined with blue, rests against a chair on which his cloak and satchel are disposed. At the right of the table a dachshund stands on the floor eagerly watching the eater, the spectacle also enlisting the interest of two girls. One is seen over the lower half of the entrance door, her smiling face crowned with yellow hair, which is bound round with a red handkerchief. The other, with folded arms, stands leaning against the doorpost. She is dressed in a white chemisette and a slaty-purple skirt, bordered with red, over which lies an apron striped with tones of blue.

*Signed and dated at the lower right on the doorstep, "B. VAUTIER Dsf.*

*(Düsseldorf), '82." 174209 - 00xx Mar/84.*

*Purchased from M. Knoedler & Company, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886. #233 MSAA*

*Owner, Estate of the late Mrs. Alice Newcomb.*

*N. L. Lefké  
10/82.  
Marks 00.0xx*

*J. Newcomb*



No. 43

ERNEST JEAN AUBERT

FRENCH, 1824-1906

*MATINALE*

350 Height, 33 inches; width, 21 inches.

*C. B. Alexander*

A TALL, fair, lithe yet languid young woman, with golden hair, is descending some broad steps from a terrace on the border of the sea, down at which she looks dreamily. She wears a mauve gown of light material, its color varying in depth as it hangs in folds or is lightly blown aside. The corsage is low and her arms are bare. She comes toward the spectator, head turned slightly to her left. Over one shoulder and about her hips she holds lightly a bluish-green scarf or drapery, her right hand supporting it at her shoulder, the folded left arm catching it again at her waist. In the fresh green grass at her feet and along the terrace edge, cupids are rubbing their eyes, as of love waking up. The water has the misty blue of morning and the sky is gently suffused with a pinkish haze.

*Signed at the left, "JEAN-AUBERT, 1893."*

*From the Boussod-Valadon sale, New York, 1902.*

*#144 3 ms. J. oah*

*Owner, Estate of the late George Crocker.*

No. 44

*THE CANON'S DINNER*

BY

JEHAN GEORGES VIBERT

No. 44

JEHAN GEORGES VIBERT

FRENCH, 1840-1902

*THE CANON'S DINNER*

3350 *P. W. Rouse*  
*Height, 21½ inches; length, 29 inches.*  
SEATED under a canopy in a room of tapestried walls a fat cleric with gray hair, his crown bald from the forehead, is stuffing himself with the good things which Vibert always delighted in representing his churchmen as indulging in. The generous diner is in white habit with cowl thrown back. He is at the moment, with open mouth and smiling face, discussing one claw of a very large and luscious lobster which lies appetizingly at length in cardinal state on the table before him. The corner of the tablecloth bears the monogram "J. G. V." with a cross, and the bottles at hand indicate a plenteous accompaniment of cheer. On a brazier at his right, a fat duck, well browned, is kept warm, lying on an inviting bed of water cresses and flanked by other edibles. At his left a lean and lesser member of the clergy, in a black frock, kneeling in a prie-dieu or lectern-chair, reads to him, doubtless from the sacred tome, his aspect sanctimonious and lips pursed.

*Signed at the right, "J. G. VIBERT, 1875."*

*Purchased from the John T. Martin Collection, New York, 1909. #2715  
Owner, Estate of the late George Crocker.*

*Geo Crocker*





No. 45

JEAN BAPTISTE ROBIE

BELGIAN, 1821-

*FLOWERS*

*Height, 31½ inches; width, 23½ inches.*

*700* (Panel) *Mrs. Newcomb*  
THE center of the bouquet is formed of a magnificent bunch of Gloire de Dijon roses with creamy-yellow petals and rosy hearts. Above them are disposed a crimson rose, some spikes of crimson, white and pink gladiolus and sprays of white trumpet-shaped flowers. At the bottom cluster some La France roses and a few purplish-red and yellow primulas. Near the latter appears a gray bird with a blue crown.

*Signed at the lower left, "J. ROBIE."*

*Purchased from William Schaus, New York, 1887.*

*Owner, Estate of the late Mrs. Alice Newcomb.*



600

No. 46

WILLIAM KEITH

AMERICAN, 1839-1911

THE GOLDEN HOUR

*Height, 25 inches; length, 30 inches.*

*Wm. Keith*  
A WARM and brilliant California landscape is shown, the golden sunlight blazing on grass and tree trunks, on a low, red-roofed white cottage in the middle distance, and on a white cow which is one of a herd grazing beyond. The sunshine is blazing, too, on a bright turquoise sky and the glowing white clouds that people it. The luxuriant herbage is green in the foreground, where a small pool reflects the brilliant clouds. Beyond the water the vegetation is turned a golden hue, along a flat valley.

*Signed on the back, "W.M. KEITH, San Francisco, 1898."*

*Owner, Estate of the late George Crocker.*

515  
No. 47

## FREDERICK BALLARD WILLIAMS

AMERICAN, 1871-

### BLOCK ISLAND

575-50 Height, 25½ inches; length, 30 inches.

*Frederick Williams*

FROM a high point on the moorland hills of Block Island the spectator looks across rolling fields and wooded hollows to an all but land-locked harbor, and beyond its narrow mouth to the open sea. In the immediate foreground a path crosses a grassy hilltop, leading to a farmhouse nestling under the protection of the brow of the hill. Between it and the sea, beyond some woodland, another building tells of human living on this bleak isle of the Atlantic, and at the left, on another grass-covered hill, some cows are grazing. Out over the blue ocean a heavy nimbus cloud is overspreading the sky, which, however, is still brilliant under the nimbus arch, and through the arch the sunlight bathes the hilltops and a portion of the sea in a kindly glow.

*Signed at the left, "FRED'K BALLARD WILLIAMS, '94."*

*Owner, Estate of the late Frederic Bonner.*





No. 48

## CHARLES H. DAVIS

AMERICAN, 1858-

### NOANK HILLSIDE

*950* Height,  $22\frac{1}{4}$  inches; length, 36 inches. *Sennedy*

ABOVE the still fresh green of an early autumn rock-dotted Connecticut hillside stands a typical New England farm-house, scarcely sheltered by a few tall trees on the house-plot high at the left. The intervening slope supports a few gnarled fruit trees. A cleft in the hills in the middle distance reveals the blue Sound, with a large white steamer coming on in the distance, under a sky of robin's-egg blue strewn with whitish clouds. Under the shelter of the verduré-clad though rocky hillsides, sloping to the right from the house and from the lower bluff of the shore-front, some detached trees grow, and the shadow of an unseen tree falls upon the sward in the corner of the right foreground.

*Signed at the left, "C. H. DAVIS."*

*Owner, Estate of the late Frederic Bonner.*



No. 49

## FLEMISH SCHOOL

### *PORTRAIT OF A LADY*

400 " Height, 43 inches; width, 34½ inches.

A STATELY beauty with handsome hair of a rich, dark red, is shown in three-quarters length, standing, turned three-quarters toward the spectator and looking directly at him with a fascinating, fetching glance. In the large, bright, clear blue eyes and the firm, yet sensitive mouth, with thin lips—and the smile half concealed, half revealed—there is a decided attraction, and her charm is heightened by the flushed cheeks. Her magnificent dark velvet gown and long stomacher are heavily adorned with gold scrolls and other designs, and she wears a long and elaborate jeweled necklace, at a free end of which she swings from her right hand a perfume censer. In her left hand, which shows a turquoise and diamond ring and a turquoise bracelet, she carries her gloves. On her right wrist is a bracelet of small diamonds. She wears the long, stiff, ornate lace cuffs and outstanding ruff and headdress of the late Sixteenth or early Seventeenth Century—the period of the Medici queens of France—heavy turquoise and pearl earrings, and her hair is held by pins with gold heads of seven-pointed stars. In the upper left corner of the canvas there is partly distinguishable a coat-of-arms.

*Owner, Estate of the late George Crocker.*



No. 50

SIR THOMAS LAWRENCE, P. R. A.

ENGLISH, 1769-1830

*1500* *Height, 41 inches; width, 34 inches.* *Mr. Latimer*  
**THE LADIES ARUNDELL**

Two TYPICAL English girls appear in evening gowns of handsome color, the elder seated facing the spectator, her head turned slightly to her left; the younger standing at the right, leaning on the other's shoulder and facing to the left, but looking with a youthful smile straight at the spectator. Their heads are built on the same lines, their oval faces showing a similarity of family likeness. Both are dark haired, the younger showing curly ringlets falling over her delicate sloping shoulders. She wears a single pear-shaped pearl pendant from a necklet of narrow ribbon. Her waist is of rose pink. In her left hand she holds a basket of brightly colored blossoms, and a red scarf caught over this arm runs behind her and falls over her right hand as the hand hangs over the other's shoulder, there catching up the elder's similar mantle of white lace. This mantle also encircles its owner's back and winds about both her arms. The elder's pale blue waist is cut lower than her sister's and has short, puff sleeves and a jeweled corsage, and she wears a gold chain bracelet set with pearls and rubies.

*Owner, Estate of the late George Crocker.*



No. 51

JAKOB VAN LOO

DUTCH, 1614-1670

*W. G.*  
**LE DUC DE BASSOMPIERRE**

*Height, 32 3/4 inches; width, 26 inches.*

*J. van Loo*  
A BRILLIANT head and shoulders portrait of a proud, alert, confident nobleman with a sensual face, in a high, formally curled periwig which falls low over his shoulders and frames his face, which, as he looks to the right, is turned three-quarters toward the spectator. The wig is a light brown. The man has a high, well-marked brow, with the bulges over the eyes of the ready talker. His blond eyebrows shelter clear, deep blue orbs, with a penetrating glance, agreeing with the full lips in a smile amiable but with a touch of the supercilious. Under them are the lines of a lively liver, which the Duke unquestionably was. He wears a cloak of rich, ruby-red, trimmed with gold braid, and cuffs, and a scarf of rare white lace. The expressive face shows careful, thoughtful modeling and life-like color. His right arm, bent at the elbow, supports his cloak in full, easy folds across the forearm, the strongly modeled right hand holding up the folds before the ducal chest. In an oval frame.

*Signed at the right center, "J. VAN LOO."*

*Collection Sedelmeyer, Paris.*

*Purchased from Baron Randolph Natili, New York, 1899.*

*Owner, Estate of the late George Crocker.*



No. 52

JOHN HOPPNER, R. A.

ENGLISH, 1758-1810

*THE EMPRESS JOSEPHINE*

1000 Height,  $30\frac{1}{2}$  inches; width  $25\frac{1}{2}$  inches. *Edw. Brandus*

A YOUNG woman of fair complexion, though with dark brown hair, which circles her temples in loose ringlets that overshadow her eyebrows, appears in very natural pose and expression, at half-length, seated and facing the left, and turned half toward the spectator. Her cheeks are pink, yet paler than the ripe lips of the pretty, weak mouth, which tries to smile but is somewhat contradicted by the somber, thoughtful hazel eyes. She is gowned in white with a low corsage and high waistline, a topaz pendant resting on her breast, suspended from a topaz necklace. She wears long drop-earrings of the same semi-precious stone, and the lace kerchief which confines her hair is held together by a topaz pin. Her arms rest on her lap. In front of her at the left are books in leather binding, with red title-label, closed as though she had just turned from reading. The background is low toned in deep red and blue and brown, with a suggestion of landscape at the upper left.

*Owner, Estate of the late George Crocker.*



No. 53

## FRANÇOIS DE TROY

FRENCH, 1679-1752

### *PORTRAIT IN RED*

*1100* Height, 30 inches; width, 24 inches.

*O. G. Smith*

A YOUNG and beautiful woman is portrayed at half-length, turned three-quarters to the spectator and looking full at him with a gentle, charming smile. Her eyes are a deep and lustrous blue, her cheeks a delicate pink, and the well-modeled chin carries the suggestion of a dimple. The flesh tones, though mellowed, preserve an agreeable freshness, both in the face and the neck and breast. Her hair is powdered and done high over the head—a single ringlet projecting over either temple—and falls in curling masses back of her shoulders. It is confined on top in ropes of large pearls whose perimeters are tinged with flame-like reflections from the scarlet cloak in which her shoulders and bust are enwrapped. This falls away at the neck to disclose her elaborate white lace gown, which in turn, cut low, reveals a delicate expanse of the breast. One sleeve of the cloak, rolled back, exposes the short lace sleeve of the left arm, which with the hand comes into view extended across her waist. She wears an ornate gold and jeweled ring.

*Owner, Estate of the late George Crocker.*

No. 54

*PORTRAIT OF DAVID GARRICK*

BY

THOMAS GAINSBOROUGH, R.A.



No. 54

## THOMAS GAINSBOROUGH, R. A.

ENGLISH, 1727-1788

### *PORTRAIT OF DAVID GARRICK*

*Height, 25½ inches; width, 21 inches.*

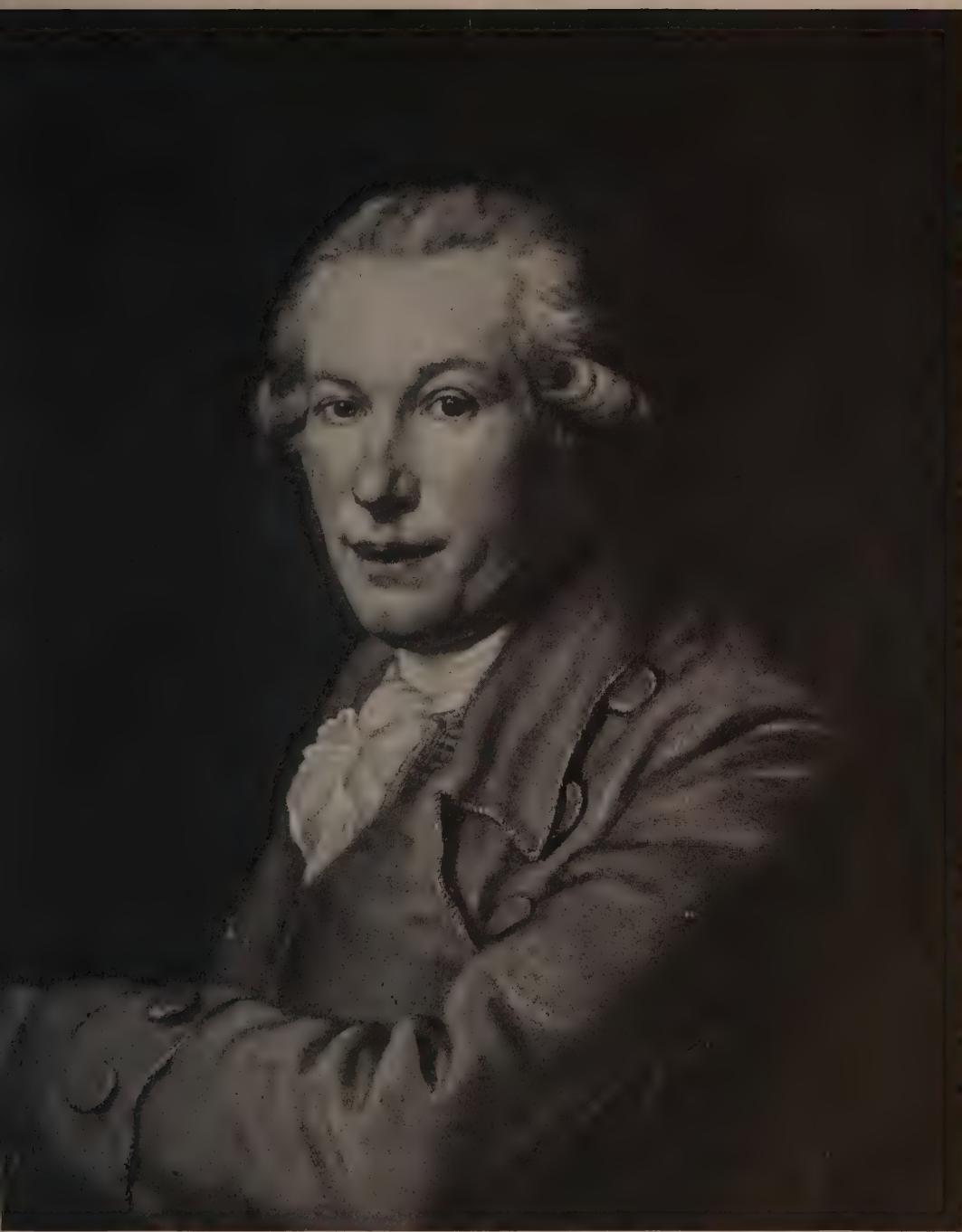
*4500*

*Walter Jennings*

THE great English actor and friend of artists is shown in head and shoulders, facing to the left, his head turned three-quarters toward the spectator. He is seated, his left arm folded in front of him and resting on a table, a bit of whose red covering appears at the extreme left of the canvas under the sitter's wrist—the back of his hand only showing at the end of the sleeve. He wears a grayish-brown peruke, curled up over the ears. The seamed face, though worn, is affable of expression, and the lustrous, bluish-brown eyes look intently at one, while the slightly open mouth imparts the suggestion of an interrogative smile. The cheeks show high color. He wears a bluish-green coat trimmed with silver cord, with large buttons edged in the same material, a red plaid waistcoat and white scarf.

*From the Bonner-American Art Association Collection, New York, 1900.*

*Owner, Estate of the late George Crocker.*



No. 55

SIR JOSHUA REYNOLDS, P. R. A.

ENGLISH, 1723-1792

*LORD MELBOURNE*

*Height, 20½ inches; width, 17 inches.*

*110* *Mr. Pitt*  
A HANDSOME, wholesome boyish head, the canvas aged in the amber tone characteristic of the English master's work. Painted in an oval. The boy with broad and slightly bulging forehead, large eyes, red cheeks, a full-bowed mouth, and lightish hair that falls in loose and careless masses over his brow, temples and shoulders, is shown in half-length, seated. His right arm is folded at the elbow and the hand tucked into his jacket, which is opened and thrown back from the neck against his shoulders. His left hand, which does not appear in the canvas, is resting in his lap, his dark red jacket is adorned with white lace cuffs and he wears a collar of the same material. His expression is intent and self-contained as that of an elder lord or an equally handsome young lady. The portrait is that of the second viscount, in his infancy, who became the famous Prime Minister.

*Owner, Estate of the late Frederic Bonner.*





196  
No. 56

EGLON HENDRIK VAN DER NEER

DUTCH, 1643-1703

*PORTRAIT OF A YOUNG MAN*

175<sup>0</sup> Height, 13 $\frac{1}{2}$  inches; width, 11 $\frac{1}{2}$  inches.

AGAINTS a background of a gray pillar at the right and the faint greens of a suggested landscape at the left, under a sky of sunset hue and blue overhead, a dignified young man of importance is seated at a table on a veranda. He leans with his left arm on a table at his side, his left hand affectionately encircling the tapering stem of a tall and graceful wine glass. He wears a heavy, black curled wig, white jabot and cuffs, and a long brown doublet with buttoned front and buttoned sleeves.

*Owner, Estate of the late George Crocker.*

No. 57

## OLD DUTCH SCHOOL

### *A JOLLY TOPER*

*110<sup>20</sup>* Height, 13 inches; width, 10 inches.

*Charles D. Drane*  
A JOLLY Dutchman, or Fleming, in short clothes of a golden yellow tinged with red, and upper apparel of rich green, yellow and red velvet, is seated on a leather-backed chair in a room whose walls make a dark, greenish-brown background, looking at the spectator and laughing over his wine. He faces toward the left, where his wine-pot and long-stemmed clay pipe lie on a three-cornered table, on which he rests his right foot as he tilts his body to lean against the chair-back, turned three-quarters toward the spectator. His robe has fallen back from his right arm—upraised as though calling on distant companions for more merriment—while his left hand, leaning over the chair back, holds his long, half-emptied glass. His reddish-yellow hair hangs in loose curls on either side his jolly, rollicking face, from under the black hat which is tilted on a corner of his head over his right ear. A living portrait by an able painter of the day, with a rare charm of color tone.

*Owner, Estate of the late George Crocker.*

No. 58

JEAN JACQUES HENNER

FRENCH, 1829-1905

"THOUGHTFUL"

1160 <sup>sc</sup> Height, 15 inches; width, 11 $\frac{1}{4}$  inches. *M. C. Taylor*

A CHARACTERISTIC Henner head, of a young woman looking thoughtfully—very thoughtfully—into distance a little over the spectator's right shoulder, as she faces him directly, her gaze slightly toward her left. She looks out under lowered brows as her head is pitched modestly forward, lowering her chin, which throws her neck into shadow, and the weak, involuntarily sensuous mouth shows a shortened under lip. The light falls full upon her right cheek, emphasized by the shadow of the deep-set eye, the brow catching an edge of the shaft of light, which above illuminates her brownish-yellow hair, parted in the middle and falling in loose abandon over both shoulders. The brown of her hair blends into the red coat she is wearing over a white underwaist which is revealed at the neck opening.

*1160* <sup>sc</sup> *J. J. Henner* *8*  
Signed at the upper left, J. J. HENNER.

Purchased from Julius Oehme, New York.

Owner, Estate of the late George Crocker.



No. 59

THOMAS COUTURE

FRENCH, 1815-1879

*Prayer*  
A FRENCH REPUBLICAN, 1795

Height, 18 inches; width, 15 inches.

THE head and bust of a young man, with clustering dark brown curls, are shown three-quarters to the right. The small, heavy-lidded dark eyes are directed to the left in a downward glance. The nose is long and delicately modeled; a small chestnut-brown mustache, turned up at the ends, fringes the upper lip; the under one is red and protrudes over a rounded chin. The lapels of the coat are indicated by some bluish strokes, between which appears a suggestion of a red vest.

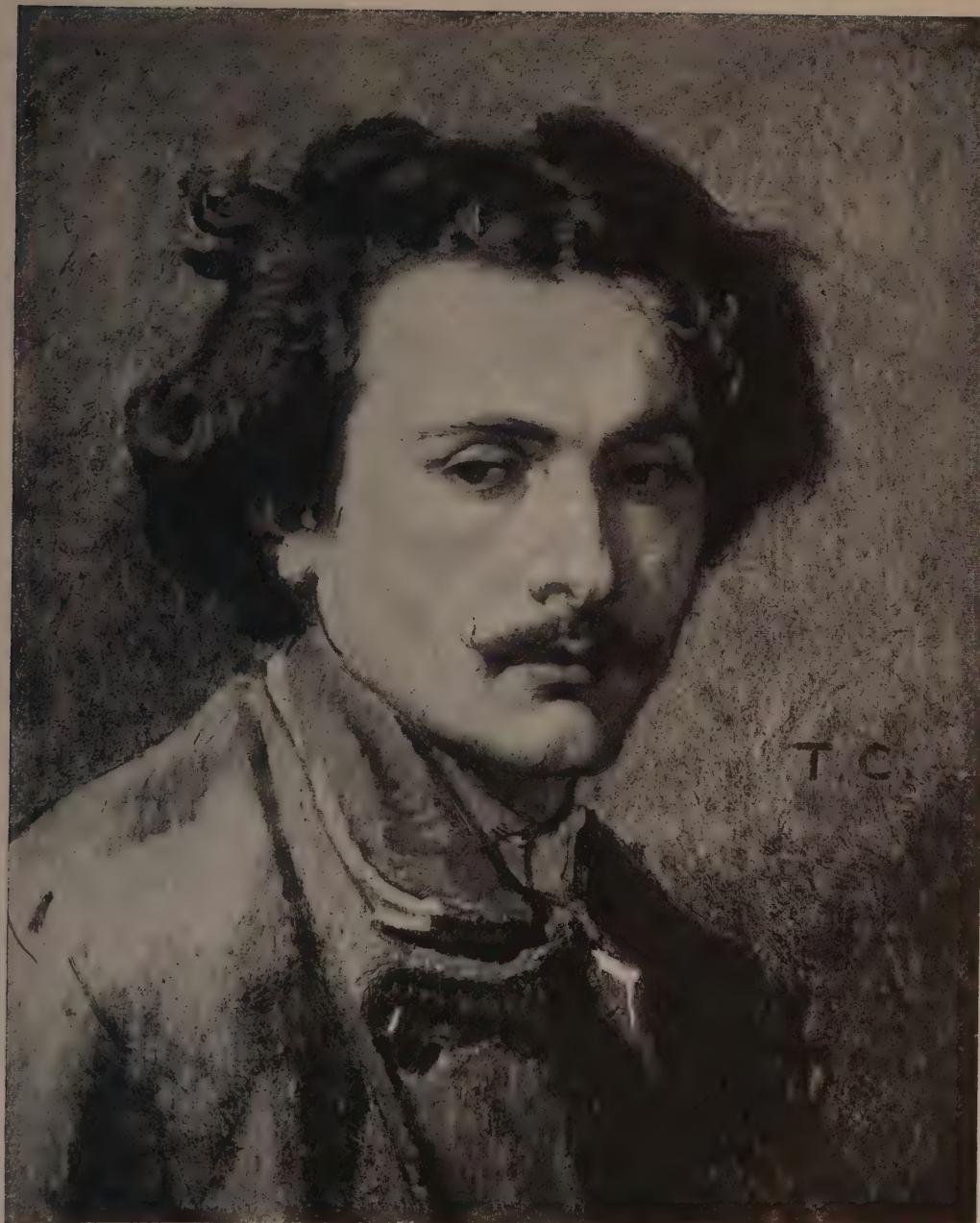
*Signed half way up on the right, "T. C."*

*Purchased from S. P. Avery, New York, 1885.*

*Collection Mary J. Morgan, New York, 1886.*

*Owner, Estate of the late Mrs. Emily H. Moir.*

*#162 - VMS J. F. Smith*



No. 60

ARTHUR PARTON, N. A.

AMERICAN, 1842

*LANDSCAPE AND RIVER*

*Height, 18 inches; length, 22 inches.*

*173<sup>cc</sup>* *S. Parton*  
THE water in the foreground drowses in the afterglow, reflecting in blurred tones the rosy crimson which lies above the horizon, laced with bars of crocus-yellow, and the pale greenish-blue of the upper sky that is mottled and skeined with rosy cream. A crescent moon hangs high at the left above a screen of green trees. They shelter a cottage, whose gable end is brightly illuminated, and fling their shadows on the water. At the right of the latter, where the bank is indented, a man stands in a punt, holding a pole.

*Signed at the lower left, "ARTHUR PARTON, N. A."*

*Owner, Estate of the late Mrs. Emily H. Moir.*

No. 61

JAMES JOSEPH TISSOT

FRENCH, 1836-1902

250

IN THE LOUVRE

250 Height, 28 inches; width, 18 inches.

SCULPTURED figures and busts on pedestals are disposed against the red walls of the gallery, the center of which is occupied in the foreground by a pair of columns, mounted on a plinth. At the right of it stands a young lady, holding a pair of lorgnettes, while her other hand, gloved in black, lightly lifts the skirt of a drab gown, embellished down the front with a dark brown jabot and bordered with a black flounce. A brown fur tippet and close-fitting hat complete her costume. A gentleman at her side, wearing a soft brown hat and drabbish fawn suit and carrying a catalogue, raises his head to examine some object. Two faces, one of them an old man's, with large spectacles and shaggy white beard, appear near his own. In the rear of the corridor the statue of Cæsar Augustus is seen against a high window with a semi-circular top.

Signed at the lower left, "TISSOT."

Purchased from M. Knoedler & Company, New York, 1884.

Collection Mary J. Morgan, New York, 1886. #78 uixx J. Sultan

Owner, Estate of the late Mrs. Alice Newcomb.

850  
No. 62

## ERSKINE NICOL, R. S. A.

BRITISH, 1825-1904

### *BACHELOR LIFE*

830 *cc* Height, 17 $\frac{3}{4}$  inches; length, 23 $\frac{3}{4}$  inches.

*Mrs. A. Brown*

AT the right a Scottish lassie peeps round the wooden partition that separates the doorway from the interior of the kitchen. She smiles as she watches a middle-aged man, with iron-gray side whiskers, who sits pursing his lips, as he intently darns a stocking. He wears a red and blue striped woolen cap, a red vest with drab sleeves and back, olive-green breeches and blue stockings. A work-basket, with the fellow stocking in it, lies beside him on the floor. At the left appears one side of the embrasure of a window, where hangs a crucifix, terminating below in a receptacle for holy-water.

*Signed and dated at the lower right, "NICOL, R. S. A., 1860."*

*Purchased from S. P. Avery, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886.*

*Owner, Estate of the late Mrs. Alice Newcomb.*

*#63 mxms J. hercules*

No. 63

*ADORATION*

BY

A. PIOT

No. 63

A. PIOT

FRENCH

*300*  
**ADORATION**

*300* Height, 22 inches; width, 18 $\frac{1}{4}$  inches. *Mr. Glendinning*

A YOUNG girl with upraised eyes is represented almost facing the spectator, her hands loosely clasped and inclined toward her right shoulder. Her hair, of the tint *blond cendré*, is irregularly parted on the crown, waves over the forehead and floats down behind her shoulders, forming a silhouette against the dark brownish drab background. The flesh tones are grayish, faintly pink on the cheeks. The figure, seen as far as the waist, is dressed in a gray-blue robe.

*Signed above the lower right, "A. Piot."*

*Purchased from Reichart & Company, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886.* #66 40XX *M.J. Morgan*

*Owner, Estate of the late Mrs. Emily H. Moir.*



2550

No. 64

## WILLIAM ADOLPHE BOUGUEREAU

FRENCH, 1825-1905

### *CUPID*

*Height, 25½ inches; width, 21¼ inches.*

2550

(Panel)

*Nm. n. Cromwell*

CUPID, as a nude child, is seated in the open air on a turquoise drapery. His head, covered with glossy brown curls, two of which fall over the forehead, is inclined over the right shoulder, as he glances to the left with a slight smile. The figure is disposed in profile to the right, the line of the back forming a diagonal, as the child rests his hands on his crossed feet. The right hand grasps a bow; the left, an arrow. In the background at the left appears the lower part of a tree stem, while at the right a dark green spiky shrub rises out of some grass, sprinkled with flowers.

*Signed at the lower left, "W. BOUGUEREAU."*

*Purchased from S. P. Avery, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886.*

*#74 isxx tr.). William*

*Owner, Estate of the late Mrs. Emily H. Moir.*



W. BOYD

No. 65

# GIOVANNI BOLDINI

ITALIAN, 1844

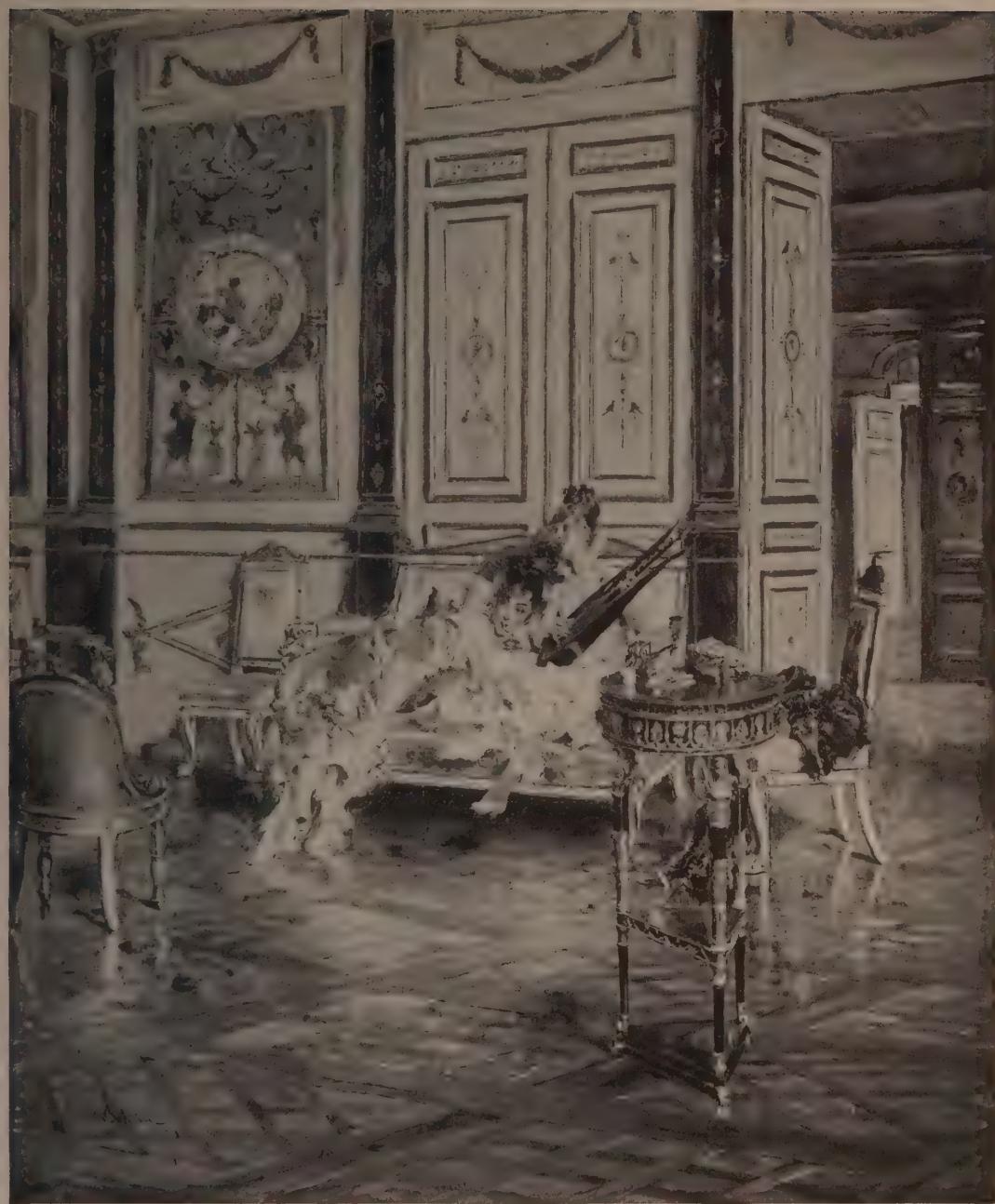
## *MUSIC*

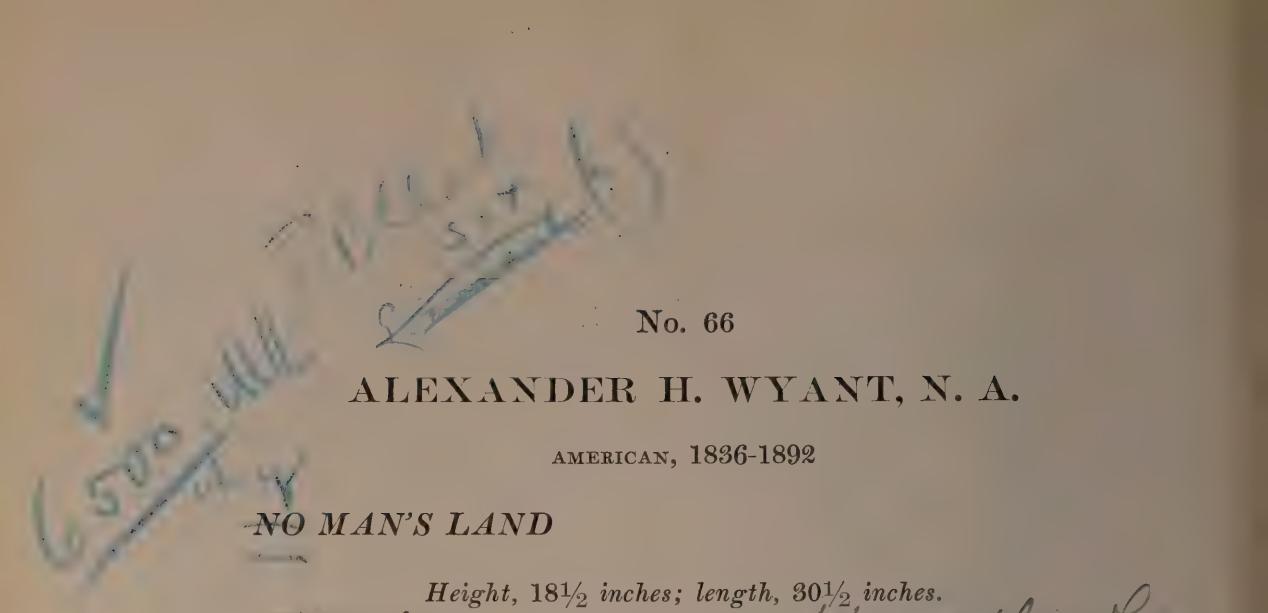
La lync: Height, 26 inches; width, 21 3/4 inches.

IN the luxurious salon of a French mansion two young women snuggle on a sofa. One, who is seated in careless comfort, one foot doubled under her, is singing for her own amusement, accompanying herself on the lyre. She is of fair complexion, pink cheeks and red lips, with a red rose in her blond hair which is worn in a high coiffure. She wears a pearl-white gown cut low and open in front, with a high Elizabethan collar at the back. Her brunette companion, in a purple dress of low corsage, reclines against her, one foot resting on the polished floor, a long gloved arm raised over her head, its hand resting against the other's cheek. The room is done in white and gold, with elaborate hangings of brilliant colors—azure and vermillion, black and gray—its furniture being tapestried. A ruby mantle has been dropped over a chair, and an open door reveals a corridor and another room with walls of malachite-green.

P. L. Exceant May/80 - Fan. x x x Signed at the left, "BOLDINI, '75."

Purchased from M. Knoedler & Co., New York. M.K.2385. Oct/80 - n.m.v.  
Owner, Estate of the late George Crocker.





No. 66

ALEXANDER H. WYANT, N. A.

AMERICAN, 1836-1892

NO MAN'S LAND

*Height, 18½ inches; length, 30½ inches.*

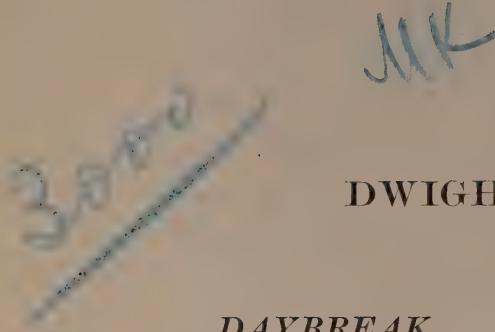
A ROCKY, yet verdure-covered waste, such as are not unfamiliar in bleak New England, even elsewhere than on No Man's Land. A pool in the central foreground is surrounded by lush growths of vegetation, and reflects the changing lights and shadows of a boisterous sky. Clouds, heavy and dark, are chasing their lighter precursors across the firmament, only here and there permitting a small spot of the hopeful blue to appear. Beside the pool at the left a lone tree spreads a stunted growth of branches over the pool's edge and the adjacent land. Beyond it are seen a hunter and his dog. To the right the land rises sharply, but only leading to more equally cheerless country. In the middle distance, however, the sunlight falls through cloud-rifts, illuminating the rugged countryside and giving it, there, an aspect of severe and lonely welcome.

*Signed at the right, "A. H. WYANT."*

*Owner, Estate of the late Frederic Bonner.*

*T. B. Clarke 1899. 55 x 11. M. Dawson*





MM  
No. 67

## DWIGHT WILLIAM TRYON

AMERICAN, 1849

### DAYBREAK

*Height, 18 inches; length, 30 inches*

ACROSS the foreground flows a broad river whose slow-moving waters reflect the lightening clouds of early morning, and the silhouettes of a city on the farther bank, behind which the tinges of a rosy dawn brighten the horizon. In the center of the landscape rises a church with a heavy square tower, and at the left an obelisk. In the stream against the bank some tall-sparred sailing boats are anchored, still carrying their riding lights, which add their own reflections to the many seen in the cool and partly shadowed yet many-lighted waters. To this painting a gold medal of honor was awarded by the American Art Association of the City of New York at the Second Prize Fund Exhibition, 1886.

*Signed at the right, "D. W. TRYON, 1885."*

*Owner, Estate of the late Frederic Bonner.*



No. 68

LOUIS LOEB, N. A.

AMERICAN, 1866-1909

*MIRANDA*

*950* Height, 28 inches; width, 24 inches. *N. J. Bonner*

A YOUNG woman to be admired, if one follow the significance of her name, is shown in a three-quarter-length seated figure. She is clad in a loose, sleeveless, low-cut garment of white, caught in at the waist with a light brown girdle. She sits almost athwart the canvas, but with her back in nearly full view, her hips showing below the girdle and the right leg to the knee, which is raised as it crosses its sinister companion. She is leaning slightly forward, her right elbow resting on her thigh, the right hand raised to toy with her wealth of rich brown hair which falls loosely forward over the left shoulder, whither it is drawn by her left hand, and masses against her face, which is turned three-quarters toward the spectator. Her eyes are directed downward, toward the floor, her features half-relaxing in a sadly contemplative smile. The gown reveals a well-modeled neck and modest expanse of shoulders.

*Signed at the right, "LOUIS LOEB."*

*Owner, Estate of the late Frederic Bonner.*





No. 69

GEORGE INNESS, N. A.

AMERICAN, 1825-1894

*ENGLISH COAST—PENZANCE*

1100 *Height, 20 inches; length, 30 $\frac{1}{2}$  inches* *of Schultze*

A GROUP of Cornish fishing vessels and other working boats forms the center of the composition. They are lying near by, at anchor, in the stillness of a calm moonlight night, their sails swinging idly in the pale glow and reflected in the scarcely moving shallow water of close inshore, where a point of the land appears with a confused mass of buildings on the left. The water of the foreground is cool and green, and laps the shore in scarcely perceptible ripples. Far at the right other sails appear, dim in the only partly illumined dusk, and at the left of the center the moon is seen in a partial haze, not yet far above the horizon, while overhead her light is diffused and reflected by fleecy clouds which cover all the visible sky. A canvas of much charm and sentiment, broadly painted, though not in the extreme of Inness's method, which came a very few years later, shortly before the close of his life.

*Signed at the right, "G. INNESS, 1887."*

*Owner, Estate of the late Frederic Bonner.*



2 June 187

No. 70

CHARLES H. DAVIS, N. A.

AMERICAN, 1858

*NOANK HILLS*

*Height, 29 inches; length, 36 1/4 inches.*

*700 — R. Bonner. Rose*

UNDER a majestic sky of tumultuous and somber clouds, through which rifts disclose small patches of the azure aloft, we are looking at a dark, uneven range of rugged hills. Some painters have shown us the nautical Noank, its shipyards and harbor, its environs so pretty that they seem hardly to be Nature, but rather something man-made and Japanesque. Mr. Davis here turns inland to the staunch Connecticut uplands, their green hilltops, their hostile surfaces made inviting by the russets and reds of fall days.

*Signed at the left, "C. H. DAVIS."*

*Owner, Estate of the late Frederic Bonner.*

No. 71

375

CHARLES H. DAVIS, N.Y.A.

AMERICAN, 1858-

**DEEP VALLEY**

*Height, 29 inches; length, 36 inches.*

*8 1/2 x 11*

*Wm. Macbeth*

HERE is the blue sky of a day when Nature is happy, with just enough drifting patches of white cloud to show that the day is not without breeze arching over the crests of sturdy hills which begin abruptly at the left. Rising high above the eye, they fall away in irregular slopes to the right, the skyline varied by their rounding knobs. All are green-clad, as is the foreground valley, at the foot of a steep incline, which gives the picture its title, where the verdure deepens to rich tones. The farthest summits borrow a bluish tinge from the farther sky, and the main hill of the middle distance reveals on a face too sheer for vegetation the yellow outcroppings of the native soil.

*Signed at the left, "C. H. DAVIS."*

*Owner, Estate of the late Frederic Bonner.*

No. 72

## EDWIN LORD WEEKS

AMERICAN, 1849-1903

### MOORISH STREET SCENE

Height, 32 inches; width, 25 $\frac{1}{4}$  inches.

1175

*W. Weeks*

FULL in the foreground, where the gray surface of the unpaved street is emphasized in its unevenness by a pool of water, a Moor of consequence sits his white horse, which he has halted athwart the thoroughfare before a doorway on whose inclined, projecting roof green grasses have sprouted. He wears a rich robe of cardinal red and a white cloak and hood. He has received despatches, which he is reading, from a brown-legged, bare-footed carrier who stands at his stirrup, in creamy white breeches, red jacket and bluish-black sash, his embroidered reticule slung at his hip. To the left stands a pompous man in a blue embroidered robe adorned with a huge red jewel, with a yellowish-white turban, the most conspicuous of a group who have gathered there. The composition displays connected buildings of typical construction, and arched gateways over the street to the right form an architectural background to the whole. Under the archways come black women in bright colors, with headloads, a camel and a laden ass.

*Signed at the left, "E. L. WEEKS."*

*Owner, Estate of the late George Crocker.*



No. 73

**CESARE DETTI**

ITALIAN, 1848-

**CAVALIER WITH VIOLIN**

275<sup>ee</sup> Height, 39 inches; width, 28 inches.

DETTE appears here as one on whom the suggestiveness of Hals has not been lost. The man here shown, at half-length, is a cavalier who is smiling as he looks to his right at the spectator, his head cocked a bit over his left shoulder as it nestles in his deep, fluted white ruff of many folds. He is strumming the strings of his violin, tuning up, bow in hand. He wears a great black hat of curling brim, a red feather falling over its uptilted edge, and his dark brown hair ruffles unconventionally over his forehead and temples. His brocaded jacket of white and brownish hue, embroidered and gold-braided, has slashed sleeves showing pale yellow silk underneath, similar epaulets, and lace cuffs. A brilliant deep green cloak falling from his left shoulder appears again beneath his right elbow.

*Signed at the right, "C. DETTI."*

*Owner, Estate of the late George Crocker.*

No. 74

*HUNTING*

BY

ALFRED KOWALSKI VON WIERUSZ

No. 74

## ALFRED KOWALSKI VON WIERUSZ

POLISH

### HUNTING

1230 <sup>cc</sup> Height, 30 $\frac{1}{4}$  inches; length, 40 inches.

TOWARD the left of the foreground a liver-colored and a white and lemon greyhound are racing side by side. They are followed by a hunter, mounted on a white horse which gallops at an easy gait with tail extended. The rider, sitting back on his saddle, holds a hand, with a hunting crop in it, to his soft felt hat. He is attired in black boots, drab breeches and a double-breasted black tail coat, from the breast pocket of which projects a triangle of scarlet handkerchief. In the middle distance at the right, a man in a straw hat is plowing with two horses, while another in dull blue blouse follows a plow drawn by two oxen. A woman, wrapped about her head with a scarlet shawl, is seated near.

*Signed at the lower left, "A. WIERUSZ KOWALSKI."*

*Purchased from M. Knoedler & Company, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886.*

*Owner, Estate of the late Mrs. Emily H. Moir.*



No. 75

J.C. A. Clark  
Sam

## JEAN CHARLES CAZIN

FRENCH, 1840-1900

### HOME OF THE ARTIST AT ÉCOUEN

Height, 32½ inches; length, 40 inches.

25.000

ONE of the loveliest of Cazin's interpretations of Nature and her charms. It is direct—for this artist—but loses nothing of poetry by being straightforward and truthful. The composition shows a cottage, long and low, with its white walls and red-tiled roof, where the painter at one time made his home, its partly tumbled down outbuilding, and a modest neighboring cottage with a blue dormer window like one in the painter's own home. In the foreground are remnants of a fence gone to decay. Yet over all is the bewitching charm of his *campagne*—dear to all Frenchmen—with which Cazin knew so well how to invest the soft, alluring Gallic countryside, on canvas. Here are the slender trees that Corot made wispy; moist, inviting green shrubbery, and patches of white flowers in a wild, not a formal, garden. France is wild; it is not all Versailles! A water carrier leaving the door of the cottage comes toward the flowers, and at the left, in front of the cottage, a bended arm of the blue sea lies far below the painter's blossoming bluff, under a luminous, cloudless sky.

*Signed at the right, "J. C. CAZIN."*

*Purchased direct from the artist by the American Art Association.*

*Purchased by the late owner from the American Art Association's  
sale, New York, 1900. #70 - 11mxx*

*Owner, Estate of the late George Crocker.*



No. 76

JEAN BAPTISTE ROBIE

BELGIAN, 1821-1899

*STILL LIFE*

*Height, 36 inches; width, 32 inches.*

A COLORFUL still life, presenting a profusion of flowers in natural colors and sizes, in two principal bouquets and scattered loosely about on a mahogany sideboard in a room with dull gray walls. Below, the furniture is overlain by a rich coverlet of a deep, brilliant sapphire-blue. On this at the left a silver molded and repoussé vase holds a resplendent bouquet of pink and red and white roses, and other blossoming plants, intermingled with leaves of a tender green, on all of which the light plays with a bright and fetching attraction. The petals and texture throughout are painted with much care. Pansies and other cut-flowers lie strewn around, and at the right stands a vase of chalice form, with a porphyry-colored globular section and silver mountings, the cover surmounted by a silver figure of a man with a spear. Back of these a blue jardinière of decorated porcelain holds a bouquet of a greater variety of flowers, these appearing in hues of deeper tone and taking their place behind the more gorgeous roses.

*Signed at the right, "J. ROBIE."*

*Owner, Estate of the late George Crocker.*

No. 77

*MEDITATION*

BY

ALEXANDRE CABANEL

No. 77

## ALEXANDRE CABANEL

FRENCH, 1823-1889

### *MEDITATION*

*Height, 55 inches; width, 38 inches.*

A DARK-HAIRED, clean-lined girl of full figure, her upper body clothed only in a filmy wrapping of white which at the waist is loosely tucked into a figured robe of brownish-purple, leans back languidly against the tall stone pillar of a balcony, her right arm resting on the parapet, the left falling at full length at her side. Her hair is bound with a jeweled ornament, and a black mantilla about her head is pushed aside, revealing her face and low neck, and thrown over one shoulder. She is turned slightly to the left, gazing out over the blue sea which appears below the parapet, while resting from her rug weaving. A part of her loom is seen at the right, with a side border of a many-colored rug on which she has been working, a strand of yarn leading from it to her languid hand from which the other end has fallen. In a basket on the floor are green, red, yellow and other wools, and behind the stone column and the loom dark trees shut out the skyline.

*Signed at the left, "ALEX-CABANEL."*

*Owner, Estate of the late George Crocker.*



No. 78

WILLIAM ADOLPHE BOUGUEREAU

FRENCH, 1825-1905

*AMOUR VOLTIGEANT SUR LES EAUX*

*Height, 68 inches; width, 41 inches.*

*2700* *Mr. Latimer*  
A FANCIFUL composition. Swinging from slender, low-bending branches of a tree whose thick foliage makes the background, Love in the guise of a nude boy of abstracted expression, with a mass of black, curly hair, is lightly suspended at arms' length, his feet just touching the surface of a shallow sylvan stream that ripples about them in the foreground. His full extended body is curved out at the left as he hovers there, and he leans his head forward to the right to gaze down into the water. At his feet along the stream the purple iris blooms above its flag-like leaves. Back of him the light percolates among the leaves of the large tree, rendering them in many tones from deep to pale green. The figure is drawn and modeled with all of Bouguereau's academic mastery of his profession, the flesh tones are exquisitely rendered, and there is a remarkably subtle play of lights on the bended torso.

*Signed at the left, "W. BOUGUEREAU, 1900."*

*Exhibited at the Salon of 1901.*

*Owner, Estate of the late George Crocker.*



No. 79

## HECTOR LEROUX

FRENCH, 1829-1900

### *SLEEPING VESTAL*

320-<sup>12</sup> Height, 55 inches; width, 27 $\frac{1}{4}$  inches. *Mrs. B. C. G. 1886*

A VESTAL Virgin is seated in a graceful attitude of sleep upon a brown chair of Greek design, which surmounts a marble dais. Her brown hair that grows in soft wisps over the forehead is partly covered with a white veil. The latter falls over the shoulders and, passing under the right arm and around the left, crosses the girl's lap, on which her arms are folded. She is dressed in a Greek gown of creamy material, which leaves her bare feet prettily exposed, as they rest upon a footstool. On the floor at the left stands a copper brazier, supported on three winged forms that terminate in hoofed legs. A shovel leans against the dais. On the marble wall, above the girl's head, is incised the warning against taking any liberty with the Vestals: "LICENTIA VESTALIBUS INTERDICTA."

*Signed at the lower right, "HECTOR LE ROUX."*

*Purchased from S. P. Avery, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886. #41 a/c Mrs. J. Newcomb.*

*Owner, Estate of the late Mrs. Alice Newcomb.*



No. 80

H. HUMPHREY MOORE

*A SPANISH COURTYARD*

275<sup>00</sup> Height, 28 inches; length, 43 $\frac{1}{4}$  inches.

*Henry Moore*

THE artist has depicted with minute care a corner of the court of a Spanish building of Alhambraic architecture. Tall green trees and vines rise at either side, enlivened by bright red, pink and white roses. In the center, before a wide-arched doorway, a joyous party of Spaniards—young men and maidens—in gay attire, are merrymaking about a table. One of the young women has mounted the table to do a Carmen dance, hips active, holding in her hand the plumed cap of the musician. Eyes languish and snap, pink lips part, and the fan is eloquent.

*Signed at the right, "H. HUMPHREY MOORE, Paris."*

*Owner, Estate of the late George Crocker.*

No. 81

JEAN GUSTAVE JACQUET

FRENCH, 1846-1909

*SUSANNE*

*Height, 53½ inches; width, 37 inches.*

(Oval)

*4252*  
THE attractive figure of a pretty serving-girl in gala costume is shown nearly to the feet. It faces three-quarters to the right, the head, however, being turned to the front as the girl looks back. She holds a glass of red wine on a small salver, while a buff-gray decorated pitcher is slung by a brass chain from her waist. Her dark brown hair is drawn from the forehead under the dainty frill of a close-fitting white cap. A broad white frill encircles her neck, above the square-cut opening of the bodice. The latter is of gray and whitish-green satin damask, with panniers of the same material puffed over a skirt of creamy golden hue, damasked with pearly flowers. A trim white apron adds the finishing touch.

*Signed near the lower left, "G. JACQUET."*

*Purchased from Reichart & Company, New York, 1884.*

*Collection Mary J. Morgan, New York, 1886.*

*Owner, Estate of the late Mrs. Alice Newcomb.*

No. 82

## FREDERIK HENDRIK KAEMMERER

DUTCH, 1839-1892

### FRENCH WEDDING PROCESSION

*Height, 39 inches; length, 64 inches.*

A SCENE of color and joy and gaiety, particularly for all save the bridegroom, who is self-conscious as usual and a bit awkward in consequence, and the bride, who, also as usual, more successfully disguises her perturbation. Behind her, a former admirer looks wistfully at the bride, giving his partner a chance, seemingly not unwelcome, to smile on someone else—the spectator, for instance. The next couple are spooning, and the followers, mainly girls, are having a jolly time of it with garlands and gay colors. The procession moves along a quay, beyond which colored sails and masts rise from the river against the skyline, and sidewalk venders with their wares appear at the right. The parade is led by a fiddler in green-gold breeches, bestrung with brightly colored paper ribbons which flutter from him. The bridegroom wears buff breeches and a drab coat. The bride is in the customary white, with neck cut as low as modesty allows. The others are costumed in purple, yellow, lilac, dove-white, pink and brown.

*Signed at the right, "F. H. KAEMMERER."*

*Owner, Estate of the late George Crocker.*

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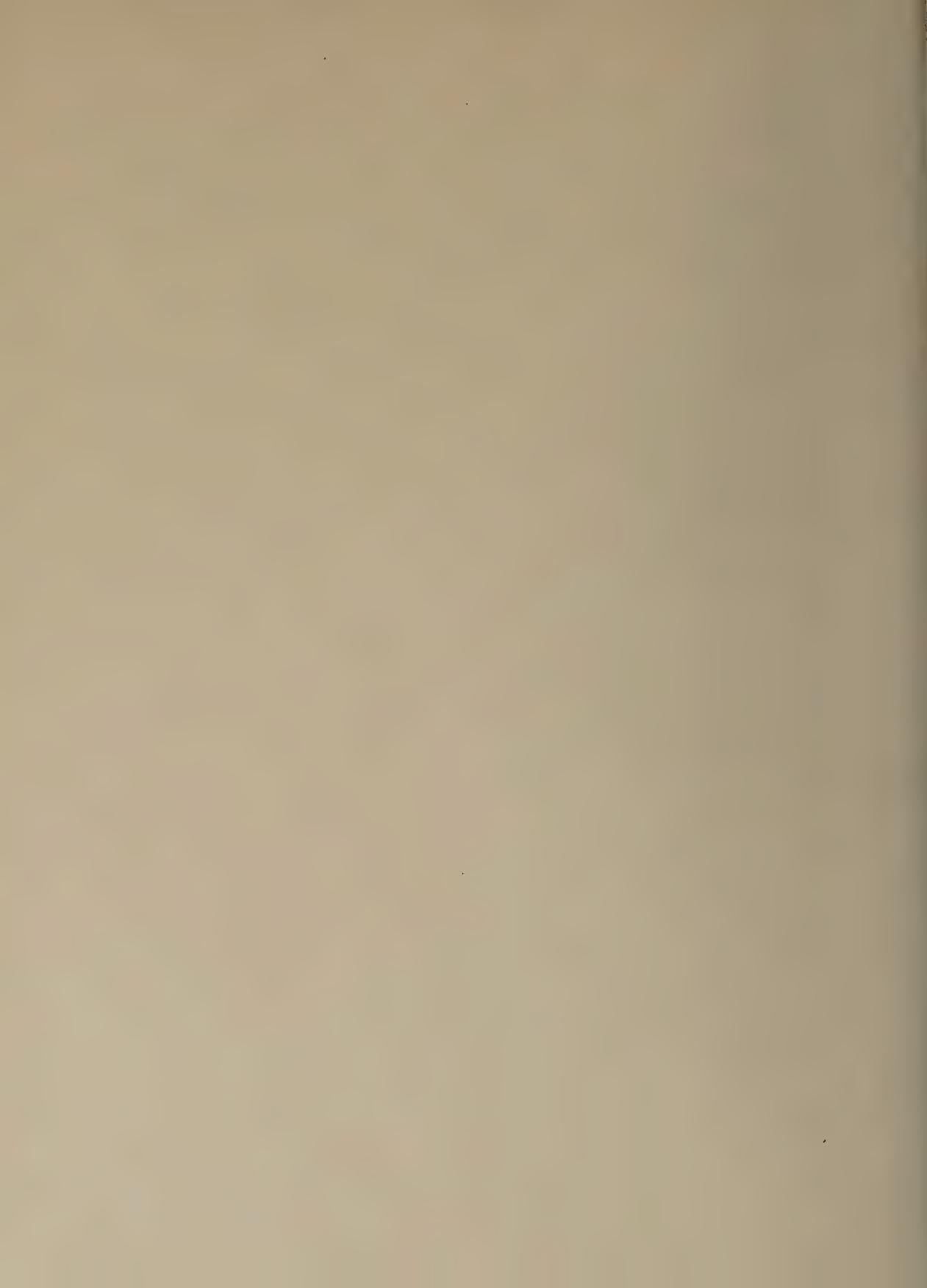
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